A REBELLIOUS SPECIAL ISSUE

Star Wars

ROGUE ONE

Entertainment WEEKLY

DEC. 2, 2016 • #1442



EXCLUSIVE PREVIEW

INSIDE THE MAKING OF THE MOST DARING *STAR WARS* MOVIE YET

BY ANTHONY BREZNICAN

Plus!

WHAT'S NEXT FOR

EPISODE VIII AND BEYOND

PAGE 14

ALSO INSIDE

THE DAILY SHOW: AN ORAL HISTORY

PAGE 26

HAMILTON + KELLY CLARKSON = ECSTASY

PAGE 20

FELICITY JONES AS JYN ERSO


My First *Mate*
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THE **TOP 10** THINGS WE LOVE THIS WEEK

The Must List

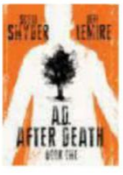
▼ Prince



1 →



2 →



3 →



4 →



5 →

1

MUSIC

PRINCE 4EVER, Prince

• The first posthumous release from the Purple One spans decades, compiling dozens of recordings and one previously unreleased entry, "Moonbeam Levels." From "1999" to "Purple Rain" to "Cream," each cut on the album is a stone-cold classic.

2

GAMES

POKÉMON SUN and MOON

• *Pokémon GO* was just the beginning: Expect big buzz this holiday season from Pokémon's triumphant new installments *Sun* and *Moon*, which blast open the gameplay formula with spunky new features and characters sure to become favorites.

3

COMICS

A.D.: AFTER DEATH BOOK ONE

• Two of the most exciting comic-book creators, Scott Snyder (*Batman*) and Jeff Lemire (*All-New Hawkeye*), team up for a beautiful new series that explores a world in which death has been eliminated. *A.D.* is a compelling mix of comics, art, and storytelling.

4

BOOKS

MOONGLOW, by Michael Chabon

• The Pulitzer Prize-winning author's latest novel is a hybrid of fiction and memoir—and while the plot's twists and turns will definitely test your mind, his prose is as luminous as ever.

5

MOVIES

ALLIED

• In Robert Zemeckis' lavish World War II thriller, Brad Pitt and Marion Cotillard play star-crossed spies, gathering intelligence and falling in love behind enemy lines. Think *Mr. & Mrs. Smith* meets *Casablanca*. *(R)*

PRINCE (FROM LEFT): JEFF KRAVITZ/FILMMAGIC, NEIL LUPIN/REDFERNS, NO CREDIT; *ALLIED*: DANIEL SMITH/PARAMOUNT PICTURES

ILLUSTRATION BY **JOHN RITTER**











6 TV
GILMORE GIRLS: A YEAR IN THE LIFE

• Real world got you down? Escape to Stars Hollow, where Lauren Graham and Alexis Bledel revive TV's best mother-daughter relationship. *(Debuts Nov. 25, Netflix)*

7 BOOKS
THE FATE OF THE TEARLING, by Erika Johansen

• The much-anticipated final book in an epic trilogy promises answers as the Tearling queen takes matters into her own hands to decide her kingdom's entire fate.

8 MOVIES
MOANA

• Disney's animated musical has stunning visuals and some Lin-Manuel Miranda-composed tunes, but best of all is the film's brave, smart heroine, who joins a Dwayne Johnson-voiced demi-god on an ocean adventure. *(PG)*

9 TV
LATE NIGHT WITH SETH MEYERS

• The *SNL* alum was an essential late-night voice with his incisive take on the 2016 presidential election, and we'll be looking to him with the dawn of a Donald Trump administration. *(Weeknights, 12:35 a.m., NBC)*

10 MOVIES
LION

• Based on a true story, the emotional *Lion* follows a young man (Dev Patel) who's searching for the family he lost in India 25 years prior. Bring the tissues: It packs a wallop of an ending. *(PG-13)*

GILMORE GIRLS: A YEAR IN THE LIFE: SAEED ADYANI/NETFLIX; LATE NIGHT WITH SETH MEYERS: LLOYD BISHOP/NBC; MOANA: DISNEY; LION: MARK ROGERS



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EW 12 02 2016

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ON THE COVERS
Jonathan Olley/
© Lucasfilm LFL 2016

THIS WEEK: 2 COLLECTOR'S COVERS!

Are you #TeamDarkSide or #TeamLightSide? This week *Entertainment Weekly* is both—with two special covers celebrating the first-ever stand-alone *Star Wars* film, *Rogue One*. For all of you Darth Vader fans, the cover featuring the Dark Lord is being sold exclusively in Barnes & Noble stores. So head to your nearest B&N to pick up your copy today.



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You can't stop the beat!







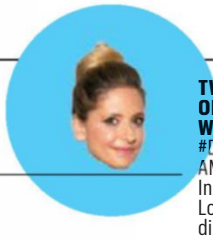
Hairspray LIVE!

Dove Cameron Kristin Chenoweth Garrett Clayton Harvey Fierstein Ariana Grande Derek Hough
Jennifer Hudson Shahadi Wright Joseph Martin Short Ephraim Sykes and introducing Maddie Baillio as Tracy
special appearances by Billy Eichner Sean Hayes Andrea Martin Rosie O'Donnell

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THE WEEK'S BEST

Sound Bites



TWEET OF THE WEEK
#DescribeAMoviesPlotIn5Words - Lock your diary up well #cruel intentions **@SarahMGellar**

"I didn't even know I'd given birth until I tripped over him."

—Sunny Soke (Kathy Bates), about her son Willie (Billy Bob Thornton), in *Bad Santa 2*

"Damn it, Sophie, how did you make these choices?"

—Dre (Anthony Anderson), debating whether he should spend time with his aunt Almaviligerais (Lorraine Toussaint) or go on a babymoon with his wife, Bow (Tracee Ellis Ross), on *black-ish*

"The suspense is killing me. Like, literally. A fortune-teller told me once that I would die of suspense, so this is dangerous."

—Abby (Pauley Perrette), waiting for a mysterious meeting to start, on *NCIS*

"If you wear a dress and have an animal sidekick, you're a princess."

—Maui (Dwayne Johnson) to Moana (Auli'i Cravalho), after she denies her royal status, in *Moana*

"Do you have an outlet? Because I need to steam my vagina."

—Gwyneth Paltrow, poking fun at her reputation, on *Nightcap*

"I'll go get the alien. You get the girl."

—Kara (Melissa Benoist), who must handle an extraterrestrial threat after Alex (Chyler Leigh) opens up about crushing on Maggie (Floriana Lima), on *Supergirl*

GELLAR: VIVIEN KILLILEA/WIREIMAGE; ANDERSON: BOB D'AMICO/ABC; BATES: JAN THIJS/BROAD GREEN PICTURES/MIRAMAX; PERRETTE: MATT HOYLE/CBS; MAUI: DISNEY; PALTROW: DAVID M. BENETT/DAVE BENETT/GETTY IMAGES FOR MICHAEL KORS; BENOIST: FRANK OCKENFELS III/THE CW

News+Notes



SPOILER ALERT

READ AFTER YOU'VE SEEN THE MOVIE

A FIELD GUIDE TO *FANTASTIC BEASTS*

With the next chapter of J.K. Rowling's wizarding world unfolding on screen, we're left with a few burning questions—and some magical answers. By James Hibberd

ACCIO FRANCHISE-O! ***FANTASTIC*** *Beasts and Where to Find Them* stampeded into theaters last weekend, rekindling Harry Potter's cinematic spell with an all-new cast and story set in the wizarding world. Early reviews were lumos. Box office looks certain to conjure heaping piles of coin. Warner Bros. plans a pentalogy (surprisingly not a wizarding term) of films. And screenwriter J.K. Rowling has once again proved she can get us asking all sorts of burning questions. Here are six things we're pondering after watching *Fantastic Beasts*. (Expecto spoilers!)

THE YEAR OF MAGICAL ENTERTAINING

J.K. Rowling kept the wizarding world spinning in 2016

JULY — ***HARRY POTTER AND THE CURSED CHILD* DEBUTS**
The Potter sequel's London play and rehearsal script break sales records

AUG — ***FANTASTIC BEASTS 2* GREENLIT**
The sequel is slated for 2018, with Zoë Kravitz in a mystery role

SEPT — ***SHORT STORIES FROM HOGWARTS* PUBLISHED**
Rowling's three e-books fill in the school's backstories

OCT

NOV — ***FANTASTIC BEASTS* RELEASED**
The first of five planned films hits theaters to strong reviews







◀ (*Clockwise from left*) Eddie Redmayne and Katherine Waterston; Colin Farrell and Ezra Miller; Dan Fogler

IS THE MURDEROUS CREDENCE REALLY GONE?

The Roaring '20s Goth kid's repressed feels were so powerful they did more damage to the urban skyline than Superman and General Zod combined. And after all the Magical Congress of the United States of America (a.k.a. MACUSA) wizards blasted him with their wands, Credence (Ezra Miller) exploded in a poof of black angst. But with that glimpse of his Obscurus at the end, we fully expect he'll be back, and hopefully with a better haircut now that his mom is no longer his stylist (those bangs are at least partially responsible for his social problems).

HOW MUCH DOES JACOB REMEMBER?

Poor Mr. Kowalski (Dan Fogler). He spends half the film gaping in amazement at beasts and creatures while somehow effortlessly wooing Alison Sudol's stunning Queenie (seriously, are we sure this guy doesn't have magical powers?) only to have his memory obliviated. His beast-inspired bakery confections hint that some of his experiences remain, but hopefully he won't spend each sequel having to relearn his past all over again as if trapped in a wizarding-world version of *Memento*.

WAS THAT MYSTERY CHARACTER MISCAST?

The big shock was the reveal that Potterverse archvillain Gellert Grindelwald was actually played by two actors in the film—and one was Johnny Depp. Albus Dumbledore's boyhood friend-turned-archenemy is like a mirror version of Hitler during World War II, and in the film's final moments, Colin Farrell's Percival Graves is magically unmasked as Depp's blond, pale-faced Grindelwald. Depp looked not unlike one of his campy characters—think *Alice in Wonderland*'s Mad Hatter or *The Lone Ranger*'s Tonto—and his reveal provoked laughter in screenings and fan worries online about the sequel, in which Grindelwald has a huge role. Producer David Heyman defended the casting to EW's sister publication *People*: "He's an iconic actor, and we needed an iconic actor to play this part.... We wanted somebody who could, in the one hand, seduce, but, on the other hand, be really scary."

WHAT HAPPENED TO THE REAL GRAVES?

Since Grindelwald was impersonating MACUSA's steely top auror, a fair assumption is the dark wizard dispatched him with a quick Avada Kedavra spell before the film's action started. But what if—like Mad-Eye Moody in *Goblet of Fire*—he's just been imprisoned at the bottom of a trunk somewhere? Fans took a shine to Graves (it's another reason they balked at Depp taking over the part), and we like the idea of a less evil yet still badass version of the character returning in future films.

WHEN DO WE GET MORE *FANTASTIC BEASTS*?

The first of four sequels is planned for 2018. Not much is known apart from the fact that the next film will feel like a departure, with at least some of the action set in Paris. It will quite possibly be less beast-focused, too. But fans eager for more *Fantastic* footage won't have to wait too long. There are plenty of deleted scenes from this first film—including one in which Jacob gets dumped by his girlfriend—that Warner Bros. will likely pull from its bag for home video.

WHERE EXACTLY CAN WE ADOPT A NIFFLER?

Easily fans' favorite beast (and the most convincingly rendered), the magical shiny-object-obsessed marsupial stole the show—along with plenty of trinkets—with its kleptomaniacal pilfering. If you want one, check Craigslist/Your City/Magical Creatures. While there, you may also want to search for a magical pooper-scooper.



▼ Johnny Depp

FANTASTIC BEASTS AND WHERE TO FIND THEM: JAAP BUITENDIJK (2); FOGLER: WARNER BROS. PICTURES; DEPP: JEFF SPICER/GETTY IMAGES

Sandra Bullock, Cate Blanchett, and Rihanna

Ocean's 8: Everything We Know So Far

Fashion! Larceny! Matt Damon! Is it 2018 yet?

BY DEVAN COGGAN

Move over, *Ghostbusters*. Step aside, *Splash*. Hollywood's newest gender-swapped project is *Ocean's 8*, the Sandra Bullock-led heist film based on Steven Soderbergh's 2000s trilogy. *The Hunger Games* helmer Gary Ross is taking over the director's chair (with Soderbergh on board as producer), and the star-studded cast list reads like a who's who of talented (and diverse) Hollywood women, including Bullock, Cate Blanchett, Rihanna, Helena Bonham Carter, Mindy Kaling, Anne Hathaway, Awkwafina, and Sarah Paulson.

Little is known about the plot so far, except that *Ocean's 8* (set for release on June 8, 2018) involves an all-female heist at the annual Met Gala. (It also appears to focus on some pretty fabulous fashion, if shots from the set are any indication.) Ross also insists that it's not a reboot—instead, he's called the film "an extension and a continuation" of the George Clooney-starring trilogy. Still, we do know that at least one man from Danny Ocean's original gang will make an appearance: Matt Damon teased last week that he'll play a small role. But as Blanchett puts it, focusing on the octet's gender misses the point. "It's time to stop talking about these films as 'female' projects and just call them good and interesting projects," she told EW in October. "Full stop."







(*From top*) Mindy Kaling, Helena Bonham Carter, and Sarah Paulson

JACOB TREMBLAY 2.0?

The Room star paved the way for this new class of pint-size performers to watch come awards season.

BY SHIRLEY LI



SUNNY PAWAR

LION | *Age 8*

As the lost 5-year-old Saroo, the expressive Pawar anchors the film's wrenching first half, radiating wonder and despair as he ricochets away from home.



ALEX R. HIBBERT

MOONLIGHT | *Age 12*

Hibbert (left) delivers a luminous performance in the opening chapter as "Little," a shy, fatherless 10-year-old already grappling with his identity.



NEEL SETHI

THE JUNGLE BOOK | *Age 12*

Surrounded by visually breathtaking CGI, Sethi serves as the adaptation's beating human heart, embodying Mowgli's giddy, boundless energy.



JAEDEN LIEBERHER

MIDNIGHT SPECIAL | *Age 13*

In this sci-fi fever dream, Lieberher mesmerizes as a boy gifted with powers—and even holds his own opposite scene partners like Michael Shannon.



LEWIS MACDOUGALL

A MONSTER CALLS | *Age 14*

Monsters, beware: As Conor, a 12-year-old dealing with his mother's terminal illness, MacDougall fearlessly embraces a mix of raw pain, fury, and grief.

BULLOCK, BLANCHETT, AND RIHANNA: JOSIAH KAMAU/BUZZFOTO/GETTY IMAGES; KALING: RAYMOND HALL/GC IMAGES; BONHAM CARTER: 247PAPS.TV/SPLASH NEWS; PAULSON: RON ASADORIAN/SPLASH NEWS; *LION*: MARK ROGERS; *MOONLIGHT*: DAVID BORNFRIEND/A24; *THE JUNGLE BOOK*: DISNEY; *MIDNIGHT SPECIAL*: BEN ROTHSTEIN/® WARNER BROS./EVERETT COLLECTION; *A MONSTER CALLS*: QUIM VIVES



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MAKING WAVES WITH *MOANA*

Disney legends **Ron Clements** and **John Musker** created some of the most iconic animated movies of all time, including *The Little Mermaid*, *Aladdin*, and *Hercules*. Now the directors fill us in on their rollicking new ocean adventure (out Nov. 23) and reflect on five decades in Hollywood. **BY MARC SNETIKER**

***Moana* was originally centered on a Polynesian myth about the demigod Maui, voiced here by Dwayne Johnson. When did you decide to refocus on a princess?**

MUSKER One of our early pitches was based on a myth where a girl's lover had been kidnapped and she enlisted Maui to help rescue him. But then we went on a research trip to the South Pacific, and that changed everything for us.

CLEMENTS There are a lot of myths that deal with female empowerment in the South Pacific, and there was something about building this around a young girl that just felt right.

There are three generations at work on this film, between you, songwriter Lin-Manuel Miranda, and 16-year-old actress Auli'i Cravalho. What is that dynamic like?

CLEMENTS Animation is very much like that in the sense of legacy. When I started at Disney—43 years in January—my mentor was Frank Thomas, who animated the dwarfs in *Snow White*, Captain Hook [in *Peter Pan*], and the spaghetti sequence in *Lady and the Tramp*. I was 20. He was 62.

MUSKER Animation's a craft you learn in a master/apprentice way. Now, to a certain extent, we're passing the torch to these younger people. And I think [longtime Disney composer] Alan Menken and Lin have a similar relationship in the path that Alan carved out for him.

What do you think Walt Disney would have thought of *Moana*?

MUSKER He was always looking for the next technological hurdle. I feel that Walt Disney, if he saw CG animation, would have embraced it as a way of using technology to get an immersive experience for an audience. That's what he was always about.

Disney is planning live-action versions of your films, like *The Little Mermaid*. Cool?

CLEMENTS We definitely wrote those scripts as animated films. We were always thinking, especially with *Aladdin*, to find an angle where you *couldn't* do this in live action. Nowadays I don't think there's anything you can't do.

MUSKER It's hard for me to imagine even *Aladdin*. Our movies seem, in my head, a little harder to translate. All I'll say is, if they're going to do *Little Mermaid*, that thing's going to be hard!



John Musker and Ron Clements



Gwyneth Paltrow

The Most Insane Items in the Goop Gift Guide*

We rank the silliest, shiniest, and most expensive baubles on Gwyneth Paltrow's annual list.

BY DEVAN COGGAN

KOOKY



▽ **GOOP CRYSTAL STARTER KIT**
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Eight "magically charged stones," including amethyst and quartz, to heal your spirit.



▽ **SINGING BOWL SET**
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▽ **THEODENT TOOTHPASTE**
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For when regular Crest toothpaste is too pedestrian. You still have to floss, though.

▽ **LEATHER BICYCLE**
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Cycle in style with this leather-encased bike. Just don't ride through a puddle.



▽ **AIRBAG BICYCLE HELMET**
$325

If you crash your leather-encased bike, this puffy helmet inflates upon impact.

▽ **DENNIS HOPPER'S RECORDS**
$150,000

The late *Easy Rider* actor's record collection, from Miles Davis to Bob Dylan.

CUCKOO



▽ **CUSTOM PET PENDANT**
$6,850

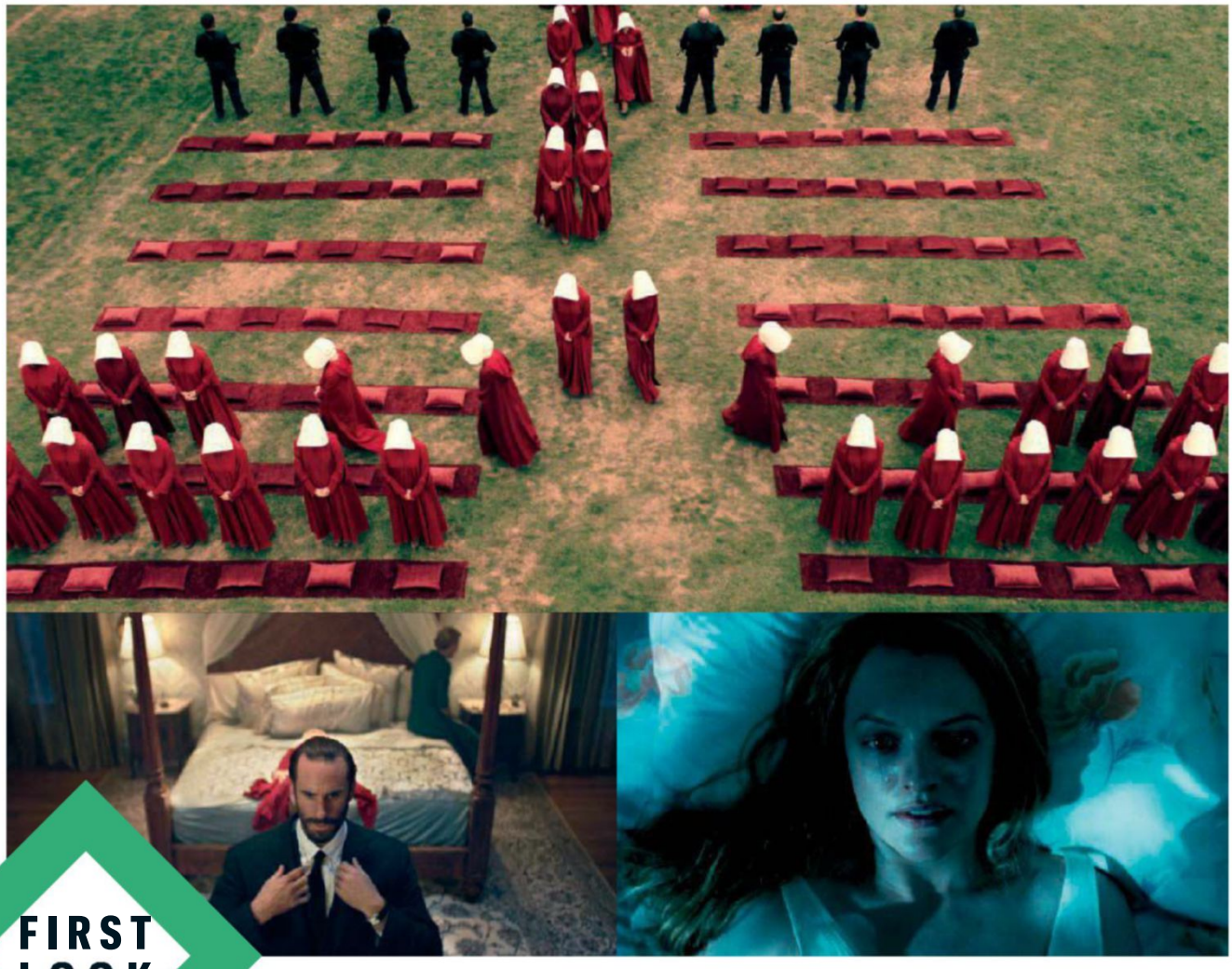
You don't *really* love your cat unless you buy a nearly $7,000 necklace with his face on it.

*AND WE WANT THEM ALL.

MOANA © DISNEY; MUSKER AND CLEMENTS: ALBERTO E. RODRIGUEZ/GETTY IMAGES FOR DISNEY; PALTROW: JASON LAVERIS/FILMMAGIC; GOOP GIFTS: COURTESY OF GOOP (4)



WORST BOOK TITLE OF THE YEAR Parker Posey's just-announced memoir, *You're on an Airplane: A Self-Mythologizing Memoir in Monologues, Crafts, and Recipes*



▲ (*Clockwise from top*) The handmaids gather; Elisabeth Moss as Offred; Joseph Fiennes as the Commander

FIRST LOOK

The Handmaid's Tale

As Hulu prepares its adaptation of Margaret Atwood's celebrated 1985 novel starring **Elisabeth Moss**, the dystopian tale has never felt fresher. **BY SARA VILKOMERSON**

Margaret Atwood's *The Handmaid's Tale* became an instant classic when it was first published in 1985, but in light of the current political climate, its themes feel more contemporary than ever. "We never wanted the show to be *this* relevant," says star Elisabeth Moss from the Toronto set of the new Hulu series (out April 2017).

Set in the dystopian Republic of Gilead—a totalitarian theocracy in what was once the United States, where women have been stripped of their personal rights—the series finds Moss' character, Offred, in a class called handmaids, females whose sole role in society is to reproduce.

Moss had long been a fan of Atwood's novel, and after reading creator and executive producer Bruce Miller's first few scripts, she not only agreed to headline the series—alongside Joseph Fiennes as the Commander, whom Offred serves—she also signed on as a producer. The *Mad Men* actress reveled in her new responsibilities, weighing in on everything from character development to selecting the right shade of red for the handmaid uniform. "This will go down as one of the hardest jobs I've ever had, but to be able to have a voice in this is an entirely different experience for me. It only makes me want to work harder," she says.

Moss and Miller's efforts weren't lost on Atwood herself, who has given their series her blessing and support. "If you've read the book, you know that this is an unbelievably rich world and story," says Miller, who hopes the show will unfold over multiple seasons. "I have no trouble coming up with what's going to happen in season 13," he laughs. "I'm chomping at the bit to tell more and more and more."

POSEY: GREG DOHERTY/GETTY IMAGES; *THE HANDMAID'S TALE*: HULU (3)

THE EMPIRE WILL RISE



ON DEC. 16, DISNEY WILL RELEASE **ROGUE ONE**, THE FIRST STAND-ALONE



FILM IN THE *STAR WARS* UNIVERSE. CAN IT RULE THE GALAXY AND BECOME A BOX OFFICE FORCE?

BY ANTHONY BREZNICAN *@BREZNICAN*



IN THE MIDST OF CONFLICT, THERE CAN STILL BE JOY. THERE MUST BE. IT'S THE ONLY THING WORTH FIGHTING FOR. AND THAT HAS always been the key to *Star Wars*, the story of a whole galaxy in the grip of a cruel regime and the powerless who rise up to resist. As X-wings pirouetted through space and zeroed in on targets, as Imperial bunkers collapsed and mammoth battle stations detonated, the Rebels laughed, they loved, they rejoiced. Sometimes they cried out in agony. But they always got back on their feet. ¶ *Rogue One: A Star Wars Story*, the first stand-alone chapter in the movie franchise, takes place just prior to the events of the original 1977 movie. While it aims to change things by bringing a grittier, battlefield tone to the fantasy series, it's also clinging to the heart of what all *Star Wars* movies are: a celebration. Of friendship. Of loyalty. Of family. Of hope. ¶ That's what it felt like making it, too. ¶ "Even though there's a lot of pressure on this movie, it's really impossible to feel it because it reminds you so much of when you grew up," says director Gareth Edwards (2014's *Godzilla*), speaking from Skywalker Sound in Northern California, where he's been tweaking the final audio mix. "It's hard to get intimidated when you can constantly look left and see a stormtrooper or look right and see an X-wing. It just feels like you're at home again." ¶ But the pressure is real nonetheless. The stakes are greater than just one film because the audience reaction to *Rogue One* (out Dec. 16) will chart a path for the future. After relaunching *Star Wars* last year with *The Force Awakens*, which was the first in a new trilogy, Lucasfilm and Disney decided to experiment with how far they could expand their cinematic universe by rewinding the chronology and telling a story that doesn't focus on any of the original main characters—except the looming presence of Darth Vader in the background. ¶ *Rogue One* goes back 34 years in galactic time to tell the story of how Rebel commandos, led by Felicity Jones' Jyn Erso, came into possession of the original Death Star plans, which Princess Leia later hid in R2-D2 and Luke Skywalker then used to blow the moon-size weapon to smithereens. Next year, Rian Johnson's still-untitled *Episode VIII* will spin the clock forward again to pick up the story of Rey, Finn, Poe Dameron, and Kylo Ren. In 2018, we'll rewind again for Phil Lord and Christopher Miller's (*The LEGO Movie*) young Han Solo movie starring Alden Ehrenreich (*Hail, Caesar!*) in the Harrison Ford role, and Donald Glover (*Atlanta*) filling









(*Clockwise from left*) The Death Star strikes; an X-wing flies through the "shield gate" above Scarif; Jyn Erso (Felicity Jones) and the Rebels; Director Orson Krennic (Ben Mendelsohn); Bodhi Rook (Riz Ahmed)

Billy Dee Williams' cape as Lando Calrissian. In 2019, director Colin Trevorrow (*Jurassic World*) will deliver *Episode IX*. But after that? Nobody knows.

Gauging audience reaction to *Rogue One* will help Lucasfilm evaluate how far these stand-alone films can stray from the traditions of the trilogies, or "saga" films. "More than likely we will not have a crawl," Lucasfilm president Kathleen Kennedy says of the iconic yellow scrolling text that has opened every previous *Star Wars* movie. "We feel that that is proprietary with the saga films. But how this evolves...? We haven't fully decided, and it may be pretty spare for this first one."

After *Rogue One*, the *Star Wars* story trust will map out more distant reaches of the galaxy and see how far they can venture from the comforts of "home" that Edwards described. "There are [possible movies] that we have been talking a lot about," Kennedy says. "But we are planning to sit down in January [when] we have enough information where we can step back a little bit and say, 'What are we doing? What do we feel is exciting? And what are some of the things we want to explore?'"

THE KEY QUESTION *ROGUE ONE* WILL ANSWER: CAN A MOVIE FULL OF NEW CHARACTERS ENGAGE fans as much as the classic ones? In addition to Jyn, a street-hoodlum-turned-revolutionary, the team in this sci-fi variation on *Seven Samurai* or *The Dirty Dozen* includes: Forest Whitaker as her mentor, the Rebel insurgent Saw Gerrera; Diego Luna as Capt. Cassian Andor, a veteran espionage agent; and Alan Tudyk as Andor's blunt-speaking, rehabilitated Imperial security droid, K-2SO (or Kaytoo for short). They join forces with the machine gunner Baze Malbus (Jiang Wen) and blind warrior monk Chirrut Îmwe (Donnie Yen), as well as the redemption-seeking former Imperial pilot Bodhi Rook (Riz Ahmed), all three from the Force-sacred world of Jedha.

"In many ways, the Rebels don't have a leg to stand on," Jones says. "They're a motley crew, they all have had difficult backgrounds. They're all outsiders in some way, and they're coming together to fight something far bigger than them, more efficient. The Empire is wealthier, and it has everything the Rebels don't, so the odds are definitely stacked against them."

Still, at this grim point in the *Star Wars* timeline, when the Empire is at its most powerful, there is unity and courage among the misfits rising against it. "There is a sense of things not

OPENER, DEATH STAR, X-WING: ILM/© LUCASFILM LFL 2016 (3); AHMED, MENDELSOHN, JONES: GILES KEYTE/© LUCASFILM LFL 2016 (3)

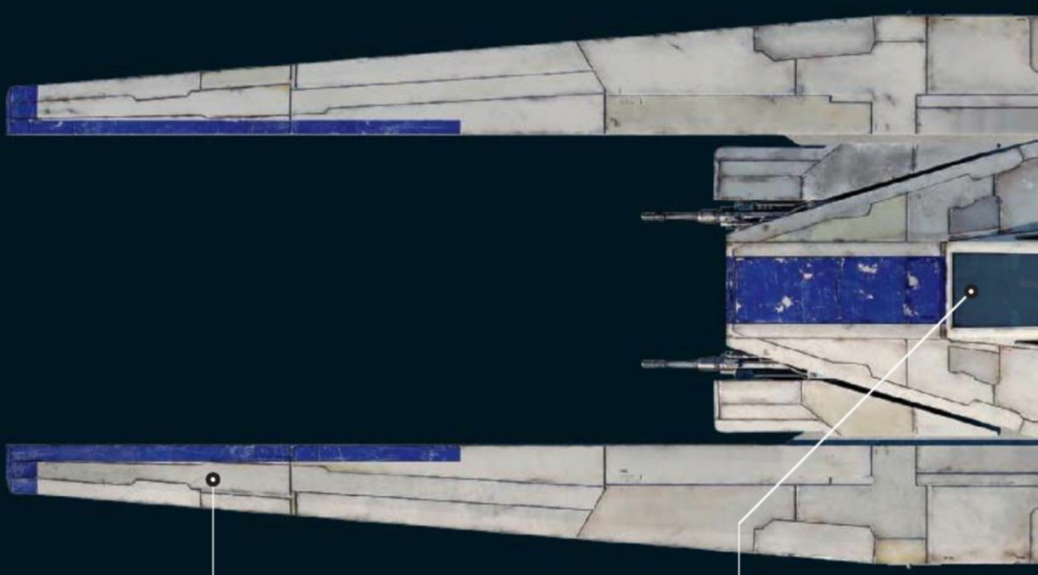
BEHIND THE DESIGN

FLIGHT OF THE U-WING

MEET *ROGUE ONE*'S SCRAPPY NEW REBEL FIGHTER.

BY ANTHONY BRESNICAN

Rogue One is set just before the events in 1977's *Star Wars*, so the machines of galactic battle need to look similar to that era. But director Gareth Edwards also wanted something fresh, which led to the creation of a hybrid starship—the U-wing fighter. It's completely new, but some of its pieces may look familiar.





INTERCEPTOR WINGS

The Jedi Interceptor, a single-seat starfighter from the *Star Wars* prequels, was the preferred method of travel for the solitary members of the Jedi order. Although it existed decades before the U-wing, both ships share a forward-facing wing design, similar to a tuning fork. The larger, troop-transporting U-wing can also retract those wings to form a more traditional airplane profile for maneuvering through heavier atmosphere.



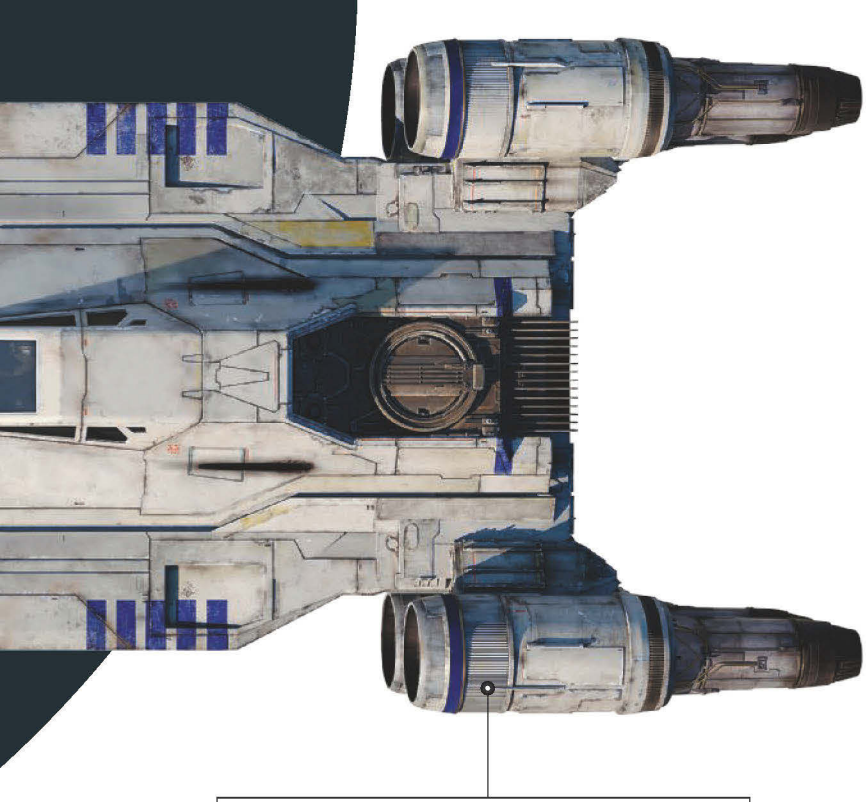
Y-WING COCKPIT

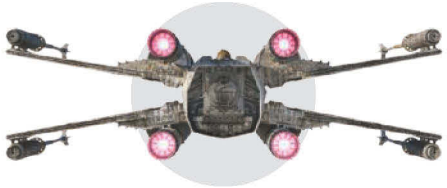
First seen in the original trilogy as the Rebellion's heavy-duty bombers, the Y-wings—as we've learned from the Disney XD series *Star Wars Rebels*—were outdated, decommissioned ships the uprising stole from the Empire. The Y-wing is easily recognized by its egg-beater engines, but the tapered rectangular cockpit was the element *Rogue One* designers decided to incorporate into the U-wing's form.

always going perfectly," Jones says. "That's what makes the *Star Wars* universe so endearing: The characters sometimes mess things up. But they have this bravery and strength of character to win in the end."

In addition to Darth Vader hovering on the periphery, the villain of the story is Imperial special weapons director Orson Krennic (Ben Mendelsohn), a man who once protected and sponsored the research of Jyn's father, Galen (Mads Mikkelsen), a brilliant scientist who is an expert in the manipulation of kyber crystals. In *Star Wars* lore, those are the core elements that fuel a lightsaber blade, and Krennic has kidnapped Galen to harness his knowledge for the creation of the Death Star's superlaser. Krennic and Vader are as much rivals as allies, with the Sith Lord, as we saw in the original film, harboring disdain for his counterpart's "mechanical marvel." "Director Krennic has the most demanding job of anyone and he is fulfilling that job with absolute aplomb," Mendelsohn says. Vader breathing down his neck just makes it harder. "While we share a common cause in the Empire, there is also a degree of, uh, regrettable infighting," Mendelsohn adds. "And that has to be dealt with."

If that mythology starts to sound too deep, Kiri Hart, Lucasfilm's head of story development, says this narrative was chosen because it has broad connections that even casual fans can follow. "*Rogue One* felt like a great beginning for us because [fans] know about the Death Star plans. They know the things that happened in *A New Hope*," she says. "So it had those familiar elements, those anchor points, but it also was about a completely new set of characters. So it felt like a good template for the kinds of things that we feel these movies can do." If all goes according to Lucasfilm's plan, future stand-alones won't





X-WING ENGINES

The Cadillac of the skies. The X-wing's cigar-shaped engines give the U-wing its necessary thrust. "Our conceit is that the U-wing came from the same factory that was manufacturing X-wings," says John Knoll, an executive producer and visual-effects supervisor for *Rogue One*. "It's just like if you look at cars from one [automaker], you see design themes carried across multiple different product lines."

have to lean on events from previous films. "I think that's exciting for fans," Kennedy says. "It's certainly exciting as a filmmaker—the notion that we can explore these stories that genuinely have a beginning, middle, and an end, and don't necessarily have to tie into something specific."

But if audiences don't respond to the new characters as strongly...maybe the *Star Wars* universe isn't as infinite as it seems.

LIKE ITS HEROES, *ROGUE ONE* ITSELF DEMONSTRATED A HABIT FOR GOING ASTRAY FROM best-laid plans. Rewrites and reshoots over the summer, aimed at pumping up the action and emotion, required the addition of *Michael Clayton* filmmaker Tony Gilroy to the team. Then a crisis hit in September, when the movie was supposed to be locked. The filmmakers parted ways with composer Alexandre Desplat (*The Imitation Game*) and replaced him with Michael Giacchino (*Doctor Strange*). The official reason for the split: scheduling. But that's hard to swallow given the tight deadline it gave Giacchino to write an entire score for a two-hour-and-13-minute movie.

"At the time, it left me with literally four and a half weeks to write," says Giacchino.

Force-faithful Rebel Chirrut Îmwe (Donnie Yen)



He was intimidated and almost declined the offer. "It was one of those decisions where you're like, 'Okay. Well, sure...,'" he says, uncertainty shaking his voice. "And I was talking to my brother about it. He goes, 'Oh, come on. You've been writing this score since you were 10!'" The new music emphasizes military themes but calls back to the classic John Williams score.

In the midst of adversity, Giacchino found the joy. Edwards found it too, despite all the tribulations and pressures of directing *Rogue One*. His goal was to add a visceral, soldier's-eye view of galactic battle, which meant using more hand-held camera shots—including points of view from inside a dogfighting X-wing. One day, in the midst of juggling a series of other units shooting simultaneously at Pinewood Studios outside London, Edwards got to crawl inside the cockpit of a starfighter and follow a firefight the way a real Rebel pilot might.

"The X-wing was mounted to a gimbal so it could move around like it was really flying," he says. "And then all around were the screens, in 180 degrees, that were projecting space and this pre-animated flight path of the X-wings. I put the camera on top of my shoulder and they closed the cockpit and then the thing just started flying. We started going through space in a space battle. And I was filming it, trying to get the shots as well as I could."

It was so immersive, Edwards felt sort of like a documentarian with his camera rather than a fantasy filmmaker capturing visual effects. "I got so transported to a galaxy far, far away that I had forgotten I was in Pinewood," he says. "I had forgotten that I was just Gareth with a camera." For a moment, the Force was with him. The space battles may be fake, but the sense of courage, hope, and heroism that the *Star Wars* movies have always delivered is undoubtedly real. And no dark side can conquer that. ●

YEN: JONATHAN OLLEY/© LUCASFILM LFL 2016; ALL OTHERS: © LUCASFILM LFL 2016 (4)

STORIES BEHIND THE SONGS

HAMILTON REINVENTED

Lin-Manuel Miranda and his team of top collaborators take EW inside the making of *The Hamilton Mixtape*, a brilliant pop revision of the smash Broadway musical.

BY ISABELLA BIEDENHARN @isabella324



WROTE MY WAY OUT

NAS, DAVE EAST, LIN-MANUEL MIRANDA & ALOE BLACC

When work started on *The Hamilton Mixtape* (out Dec. 2), show creator Miranda had one rule: None of the play's original cast members would be involved so as not to show favoritism among them. But he soon changed course. "I heard that beat, and I heard Nas' verse, and I had some s--- to say, and I broke my own rule," says Miranda, 36. "I felt like, if I'm going to put my two cents anywhere, that would be the place to do it." Miranda rhymes about schoolyard bullies beating him up for reading, which made his mom cry when she heard it: "I'm talking about stuff that happened when I was very young. It really hit her hard."

WAIT FOR IT

USHER

While most of the album's guest stars were given creative freedom, Miranda admits he was protective of this track, one of the musical's highlights, which is sung on stage by the Aaron Burr character. "I may never write a song that good again," he says. "That's the one I was pickiest about, because those arpeggios and the dancehall rhythm make the song what it is." Finding a singer who could also keep the tension between melody and rhythm was crucial. "Usher's vocals are just incredible," Miranda says. "He really makes the song his own."

SATISFIED

SIA FEAT. MIGUEL & QUEEN LATIFAH

Miranda was a fan of Queen Latifah growing up, and he admits the character of Angelica Schuyler was inspired by the hip-hop queen. So when Miranda met Latifah after a performance of the musical, he seized the opportunity to get her on board for Angelica's scene-stealing raps. (Sia contributes the character's sung parts.) "I said [to Latifah], 'You are one of my favorite MCs, full stop.' I wanted to hear her rapping again so badly!"

IT'S QUIET UPTOWN

KELLY CLARKSON

The pop star admits she didn't know what she was getting into when she agreed to "modernize" one of the musical's most wrenching ballads, which follows Alexander Hamilton and wife Eliza as they struggle with life after their teenage son's death. Clarkson says *Hamilton* mania hadn't hit her hometown of Nashville when Atlantic Records chairman and CEO Craig Kallman sent her the song early one morning. She was shocked at its gravity: "I sent an email back to him with a lot of expletives," she recalls. "I was so angry, because I was pregnant with my son and it's all about their son dying. I was a complete mess, but I was like, 'It's beautiful. I'll try and do it, but I can't promise you I can get through the dang thing.'" In the end, Clarkson triumphed, but she says, "It was literally the hardest thing I've ever done in the studio!"

IMMIGRANTS (WE GET THE JOB DONE)

K'NAAN, SNOW THA PRODUCT, RIZ MC & RESIDENTE

This entirely new song—inspired by the musical's showstopping line of dialogue "Immigrants, we get the job done!"—was born out of a conversation between Miranda and Atlantic's VP of A&R Riggs Morales. "Riggs and I are both Latino," Miranda says, "and we were like, 'It would be amazing to find a way to get Residente—maybe the most famous Spanish-language

ILLUSTRATION BY VAULT49



(*Clockwise from top*) Lin-Manuel Miranda, Sia, Queen Latifah, the Roots' Questlove and Black Thought, Jill Scott, Miguel, Usher, and Kelly Clarkson

rapper—on this mixtape.'" (He also happens to be Miranda's third cousin.) "I said, 'What if we do something around [that dialogue]?' It's such a highlight of our show. It gets a response every time from the audience." The pro-immigrant message is increasingly relevant postelection. "It has become more potent," K'naan says. "It's more of a fight song." Adds the Mexican-American hip-hop artist Snow Tha Product: "Now more than ever, we need to speak on these issues."

SAY YES TO THIS

JILL SCOTT

Scott turned "Say No to This"—in which a married Hamilton succumbs to seductress Maria Reynolds' temptations—into a role-reversing song. "I didn't struggle with it at all," the R&B singer says of writing the seduction from Maria's point of view. "It kind of flew out because the music is so good—it takes you on a journey by itself. When I listened to it, it seemed a little slinky. It seemed aggressive and sexy and strong. [Maria] is not a loser. She's offering him the best thing he'll ever get in his life!"

BURN

ANDRA DAY

Scheduling issues have kept R&B star Andra Day from catching *Hamilton* on Broadway ("I'm the only person on the planet who hasn't seen it!" she says), but she was deeply familiar with the story. "I was actually obsessed with Alexander Hamilton in school," she says. She chose to cover "Burn" after being drawn to Eliza's "raw, fiery, painful emotion," and says it was easy getting into the mindset of Hamilton's wife when she finds out her husband has had an affair: "I already had such an empathy for her. Even before the show came out, I was like, 'You know what? The guy's a dirtbag.'"

YOU'LL BE BACK

JIMMY FALLON & THE ROOTS

The Hamilton Mixtape has plenty of lighter moments—such as the *Tonight Show* host and his band's cover of King George's Britpop-inspired breakup song, which fulfilled a dream for Questlove, the *Tonight Show* music director and *Mixtape* executive producer. "I got my fantasy of going full vintage," he says. "I'll put it this way: [Much] of the Beatles' catalog is part blues, part Chuck Berry rock & roll, and a lot of Tin Pan Alley, Gershwin-era Broadway stuff. This allowed me at least four minutes to say, 'What would Ringo do? What would George Martin do?' That was probably the most fun we had." ◆

USHER: THEO WARGO/GETTY IMAGES FOR TIDAL; CLARKSON: JENNY ANDERSON/WIREIMAGE; MIRANDA: THEO WARGO/WIREIMAGE; SIA: GREGG DEGUIRE/GETTY IMAGES; MIGUEL: SCOTT DUDELSON/WIREIMAGE; SCOTT: JOHN SHEARER/GETTY IMAGES FOR CMT; THE ROOTS: KRIS CONNOR/GETTY IMAGES FOR PERNOD RICARD; QUEEN LATIFAH: PAUL BRUINOOGE/PATRICK MCMULLAN VIA GETTY IMAGES



Hitting the Hamptons With *Younger*

A behind-the-scenes look at what happens when the TV Land series heads out of town and into trouble.

By **AMY WILKINSON** @amymwilk



LOCALS CALL IT "THE END," THE LAST DOT ON Long Island's eastern shore before sand becomes sea. But Montauk—one of several tony enclaves known collectively as the Hamptons—is just beginning its reign as a TV production hot spot. On this warm, hazy day in late September, TV Land's hit series *Younger*—about a fortysomething mom, Liza (Sutton Foster), who poses as a twentysomething singleton to reboot her publishing career—is one of three shows filming here. (*The Affair* and *Girls* are also in town, and *Younger*'s writers' assistant is canvasing the crew about a SoulCycle class for all three shows later that day.) But before they sweat it out in the studio, they'll hit the sand to shoot season 3's penultimate episode (airing Dec. 14 at 10 p.m., followed by the season finale at 10:30 p.m.), which finds Empirical Publishing decamped to the East End for a book fair and fete—that EW happily crashed.

SHIFTING SANDS

The episode's original story line had Liza (Sutton Foster) and Kelsey (Hilary Duff) off to a much more far-flung locale. "It was going to be a writers' and artists' conference in Cuba that involved looking for a lost Hemingway manuscript," explains creator Darren Star. "We were going to go to Cuba, and Zika happened. Then we thought we'd go to Miami for a book fair...and Zika followed us." Production moved to Montauk using what is essentially the Miami plotline. "It's a chance for all of us to be at the beach, which is fun," says Star. "I hope people appreciate watching this in December."







SELFIE AWARENESS

"It's like going on a field trip," enthuses Miriam Shor, who plays prickly publishing exec Diana, of the four-day shoot. The excursion finds Diana separated from her love interest—and trying to keep the spark alive with some spicy snaps. "She tries to figure out how to take a selfie," explains Shor. "It's another jab at the generational rift. Anyone in their 20s is like, 'I got this.' People in their 40s are like, 'Why do I want to take a picture of myself? And how do I do this?'"

MY FAIR LADIES

Despite a rocky launch, Kelsey and Liza's book imprint, Millennial, now has two best-sellers to its name, and the Hamptons Book Fair presents a real opportunity to promote their brand. But what happens to their imprint—and the show, for that matter—if and when everyone finds out Liza's real age? Foster, for one, is confident that *Younger* has legs beyond its original conceit. "I feel like that was a great launching pad," says Foster. "But what the writers have been able to do is establish these fantastic characters that you care about and you're wanting and willing to follow. I could see a world where everyone knows, and then the show evolves into something else."





CHEERS AND JEERS

Liza and Kelsey toast their recent successes—including the anonymously authored hit feminist manifesto *Me, Myself, and O* (actually written by Empirical's George R.R. Martin-esque fantasy author Edward L.L. Moore)—at a lavish cocktail party overlooking the Atlantic. (Those glasses of "champagne"? Actually flat ginger ale!) But the good vibes won't last for long. Teases Foster about a subsequent scene: "Liza does the most despicable thing that she probably does. *Pretty rough*."



TALK OF THE TOWN

Yes, cutie *New Yorker* writer and aspiring novelist Colin (Jay Wilkison) is still romancing Kelsey, but expect some...complications. "He is doing very well because of Kelsey, and she's not getting any of the credit for it," says Duff. "So obviously she's getting a bit worked up about that and figuring out where the relationship is between the professional and the personal."

(PREVIOUS SPREAD AND THIS SPREAD) PHOTOGRAPHS BY ALI GOLDSTEIN





MAN IN THE MIRROR

Liza's younger boyfriend, Josh (Nico Tortorella), has proved himself a worthy match for Liza this season, continuing to be there for her by coming out to Montauk. "We've been shooting the show for close to three years now and I think that I'm growing up and I think we're also seeing it happen in Josh," explains Tortorella. "Josh is becoming a man; he's stepping up to the plate. And I think his beard is even a little bit thicker than it has been in the past couple of seasons."



OFFICE ROMANCE

Despite choosing Josh over Charles (Peter Hermann) at the beginning of the season, Liza has continued to share sexual tension with her boss—which will only be heightened in the Hamptons. Surprisingly, though, Hermann had no idea he'd be playing a romantic interest when he was first cast. "I think that Sutton made it all work so well, so I, in large part, have her to thank for playing so magically," says Hermann, who promises more heat in this episode. "It's always fun to have the wheels come off—in small and big ways. And I think that there are a lot of wheels rolling into the ditch here."

THE DAILY SHOW'S

DARK

LAST DAY



Jon Stewart on the set of *The Daily Show*, September 2001

What happens to comedy in the face of unspeakable tragedy? In this exclusive excerpt from a new oral history, Jon Stewart and the staff of *The Daily Show* look back at their first post-9/11 show.

WHEN JON

Stewart took over *The Daily Show* in 1999, he resolved that the Comedy Central show couldn't just take shots at easy targets—it needed to have a point of view. The disputed 2000 presidential election presented him with that opportunity, and the revamped program revolutionized how millions of viewers consumed politics. During his 16-plus years behind the desk, Stewart became a voice of reason, an avenging muckraker, and in times of crisis, our national rabbi. No more so than after 9/11, when terrorists struck the heart of America in Stewart's backyard. In this excerpt from Chris Smith's book *The Daily Show (The Book): An Oral History*, Stewart and staffers relive the darkest days after the attack and the episode that helped America recover.

BEN KARLIN, *from head writer to executive producer, 1999–2006* It was a few days, I think, before we gathered to talk about how the f--- we were going to move on.

JON STEWART, The Daily Show *host, 1999–2015* I'm talking to Ben and Stew [Bailey, producer] and the writers, just trying to figure it out. "Do we even have a show? Is there a show to do here, or do we just...do we tap-dance?" I thought it was going to go variety show.

STEVE CARELL, *correspondent, 1999–2003* I remember Stephen [Colbert] and I sitting with Jon those days after, trying to figure out what to do, what to write, and how to even put on any show. It all just seemed... so irrelevant and small.

STEW BAILEY, *from field producer to co-executive producer, 1996–2005; member, original* Daily Show *staff* There was a creative meeting before we went back on air where Stephen Colbert, and Steve Carell, and Jon, and Madeleine [Smithberg, the show's co-creator], and some others were all in Madeleine's office and we had looked at the board that we had programmed for what segments were going to be on, before 9/11. Everybody uses those colored cardboard things with the push-pins. It'll be eight thousand years from now and that's how late-night shows will be programmed. Anyway, we looked at the board and we just realized this didn't make sense to us anymore.

We were all so numb. I remember Stephen Colbert said, "I am legitimately asking if a pie in the face is still funny. I'm asking because I don't know." He was not joking.

DAVID JAVERBAUM, *from writer to executive producer, 1999–2008* Our first instinct was, "Let's write a bunch of things that are so light and silly. Anything contiguous to the attack, we just can't touch."

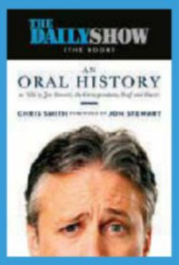
ALISON CAMILLO, *from intern to coordinating field producer, 1998–2016* I remember Madeleine said, "I don't even know if we have a show anymore."

KIRA KLANG HOPF, *from production assistant to script supervisor, 1996–; member, original* Daily Show *staff* Jon knew we still had a show. He said, "This now is more important than ever." On that Thursday, when we came back to work, he came around to everyone's office and talked: "What should we do?" He wanted to make sure everyone was on board. He didn't want to go back on the air and be a dick.

STEWART Comedians process our emotions through this peculiar refinery of whatever puns you could come up with that day. You remove that, and it's as though there's a narcotic on the digestive system. You're blocked, it's building up, and you don't know what to do.

I knew that for me, personally, I would have to express...I would have to use the process that I've used to process pain, and discontent, and happiness, and everything else, but in a way that was somewhat anathema to how I would normally approach it. It just had to be direct and I was going to have to do it without my crutches.

It's very hard for me to write without knowing, "Okay, I'm going to get to perform it now." I generally can't take myself to a place without knowing what the finish line is. It has to be timed right, because otherwise I will lose my inertia. If I don't time it right it'll be there and then it'll be gone, and I'll f--- it up, I'll ruin it by overwriting it.



That day, September 20, when we were doing our first show after 9/11, was basically me in my office just pacing and jotting stuff down.

JEN FLANZ, *from production assistant to executive producer, 1998–* Nobody really knew what Jon was going to say.

STEWART I wrote the 9/11 monologue on a paper plate. I ate a lot of pizza, so my office had a lot of paper plates in it, from a pizza place. Not the Chinet kind, either. The s---ty paper kind.

On September 20, 2001, Stewart spoke directly into the camera for nearly nine minutes, tears welling in his eyes, tapping the anchor desk hard with a plastic pen when he needed to pause and compose himself, the studio audience silent except for several brief moments of nervous laughter.

Good evening, and uh, welcome to The Daily Show. *Uh, we are back. Uh, this is our first show since the tragedy in New York City and uh, uh, there's no other*



way to start this show other than to ask you at home the question that we asked the audience here tonight, and that we've asked everybody that we know here in New York since September 11, and that is, "Are you okay?" And that we pray that you are and that your family is...

I know we're late. I'm sure we're getting in right under the wire before the cast of Survivor *offers their insight into what to do in these situations. They said to get back to work, and there were no jobs available for a man in the fetal position under his desk crying. Which I gladly would have taken. So I come back here and—tonight's show is not obviously a regular show...*

A lot of folks have asked me, "What are you going to do when you get back? What are you going to say? I mean, geez, what a terrible thing to have to do." I don't see it as a burden at all. I see it as a privilege. I see it as a privilege and everyone here does see it that way.

The show in general, we feel like is a privilege. Just even, even the idea that we can sit in the back of the country and make wisecracks, which is really what we do. We sit in the back and we—we throw spitballs, and uh—but never forgetting the fact that is a luxury in this country that it—that allows us to do that. This is a country that allows for open satire, and I know that sounds basic and it sounds as though it goes without saying—but that's really what this whole situation is about. It's the difference between closed and open. It's the difference between free and and and and burdened and we don't take that for granted here by any stretch of the imagination. And our show has changed. I don't—I don't doubt that. What it's become, I don't know. "Subliminable" is not a punch line anymore. One day it will become that again, and, and Lord willing, it will become that again because that means we have ridden out the storm.

But the main reason that, that I wanted to speak tonight is, is not to tell you what the show is going to be. Not to tell you about all the incredibly brave people that are here in New York and in Washington and around the country. Uh, but but we've had an unenduring pain here—an unendurable pain. And I just—I wanted to tell you why I grieve, but why I don't despair... [tears up] I'm sorry. Luckily we can edit this...

And the reason I don't despair is because this attack happened. It's not a dream. But the aftermath of it, the recovery, is a dream realized. And that is Martin Luther King's dream. Whatever barriers we've put up are gone even if it's just momentary. And we're judging people by not the color of their skin but the content of their character. And you know, all this talk about, "These guys are criminal masterminds. They've—they've gotten together and their extraordinary guile...and their wit and their skill." It's a lie. Any fool can blow something up. Any fool can destroy. But to see these guys, these firefighters, these policemen and people from all over the country, literally, with buckets, rebuilding. That, that—that is—that's extraordinary. That's why we've already won. It's light. It's democracy. We've already won. They can't shut that down. They live in chaos and chaos...it can't sustain itself. It never could. It's too easy and it's too unsatisfying.

The view from my apartment was the World Trade Center, and now it's gone. And they attacked it. This symbol of American ingenuity and strength and labor and imagination and commerce, and it is gone. But you know what the view is now? The Statue of Liberty. The view from the south of Manhattan is now the Statue of Liberty. You can't beat that.

So we're going to take a break and I'm going to stop slobbering on myself and on the desk and, uh, we're going to get back to this. It's gonna be fun and funny and it's going to be the same as it was and I thank you. We'll be right back.

RORY ALBANESE, *from production assistant to executive producer, 1999–2013* I do remember thinking, "F---, dude, that's pretty heavy for a comedy show."

STEWART I think the end of it was just me holding up our dog, Monkey. And then we all kind of looked at each other like, "Now what?"

Afterward I had to walk away from the desk, and I went into the back room and I just bawled. I was just...I was done. It had been an incredibly emotional experience. We all knew people who had been down there and had lost people. It was just the act of getting it out, but it's not like that was the healing, that was just the...it honestly felt like that was, "Great, I've now vomited it up, but I'm still nauseous, and exhausted." That first show was not a statement of what we were going to do. It was a necessary draining of an abscess to even become ambulatory. ◆

Excerpted from the book The Daily Show (The Book): An Oral History as Told by Jon Stewart, the Correspondents, Staff and Guests by Chris Smith with a Foreword by Jon Stewart. Copyright © 2016 by Busboy Productions, Inc. Reprinted with permission of Grand Central Publishing, New York, NY. All rights reserved.

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Give a world of entertainment with the **PlayStation VR**, a startling virtual-reality headset that goes well beyond videogames to immerse the wearer fully inside movies, music, and more. ***$400, bestbuy.com***

2016 Holiday GIFT GUIDE

39 Perfect Pop Culture Presents

For the TV Addict *32* ❄ For the Film Fanatic *34* ❄ For the Music Lover *36* ❄ For the *Star Wars* Obsessed *38*

PROPS: KRIS JENSEN/MARK EDWARD INC

BY CRISTINA EVERETT, WITH DEVAN COGGAN & RUTH KINANE

PHOTOGRAPHS BY **PHILIP FRIEDMAN**

2016 Holiday Gift Guide

For the TV Addict

Give one of these surefire small-screen picks and expect to produce episodes of sheer joy

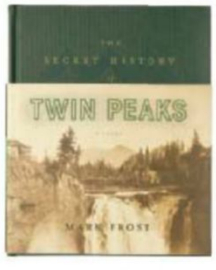
















1. Put all that binge-watching to use with **Previously, On... Guess the TV Series game**. Beautifully illustrated cards lend clues to hit shows, like *Breaking Bad* and *Lost*. ***$20, amazon.com***

2. Thank someone for being a friend this holiday season with **Funko's Pop! TV figures** of everyone's favorite geriatric foursome from *The Golden Girls*. ***$10, amazon.com***

3. Learn more about the world's most inappropriate spy with ***The Art of Archer***, a visual guide packed with storyboards, sketches, and script excerpts. ***$26, shop.fxnetworks.com***

4. Whether you want to party with Val or go gab with Roseanne, these kitschy **key tags** add the right amount of smile to your comings and goings. ***$6, greenwichletterpress.com***

5. Crack a pint of **They Scoop Gilmores, Don't They? ice cream** (coffee, chocolate pudding, snickerdoodles, and Pop-Tart sprinkles!) during your next binge. ***$36 for a four-pack, amplehills.com***

6. *Adventure Time* fans can wear their love for the series loudly and proudly with a variety of cheerful **kicks and outerwear from DC Shoes**. ***$35–120, dcshoes.com***





4







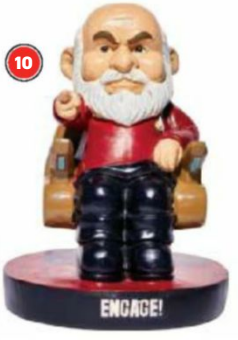


11

9







10

7. Before the reboot debuts, catch up on the past 25 years in the Northwest's quirkiest town in series co-creator Mark Frost's ***The Secret History of Twin Peaks***. *$30, amazon.com*

8. The George R.R. Martin Box celebrates the 20th anniversary of *Game of Thrones* with exclusive items, such as a special-edition book and collectibles. *$75–200, grrmbox.com*

9. Samsung's SERIF TV will not only make what you're watching look amazing (with four times the resolution of full-HD TVs), the unique design will spiff up your room, too. *$1,500, samsung.com*

10. Boldly adorn your lawn—or desk—with a ***Star Trek: The Next Generation* garden gnome**. Hydroponic lab not included. *$25, thinkgeek.com*

11. *The Making of Outlander* features an introduction by Diana Gabaldon, never-before-seen photos, and interviews with the cast of the hit Starz time-travel epic. *$50, amazon.com*

Best Bets for Cord Cutting

One-size-fits-all cable TV may be a ghost of holidays past. Here are four ways to watch while saving some cash.

BY EBENEZER SAMUEL

FOR THE TRAVELER

The selling point of **Google Chromecast** isn't just the price or easy PC streaming, it's the quick connection that turns any TV into *your* TV. *$35, store.google.com*



FOR THE MOVIE BUFF

The cord cutter's ultimate weapon, **Roku Ultra** delivers 4K and HDR picture, and more than 3,500 channels. *$130, roku.com*

FOR THE PARENTS

Amazon Fire TV Stick's reliable voice controls make this ideal for the less tech-savvy. Bonus: Mom can just talk to her remote, which means you're no longer 2 a.m. tech support. *$40, amazon.com*

FOR THE FAMILY ROOM

It's pricier than other options, but **Microsoft's Xbox One S** can run your living room, delivering 4K and HDR movies *and* plenty of *Halo* for the kids. *$300, bestbuy.com*

DOWNTON ABBEY: NICK BRIGGS/PBS

2016 Holiday Gift Guide

For the Film Fanatic

Drawn from classics and current hits, these eight movie-centric picks are offers you can't refuse



1. Give your phone an out-of-this-galaxy boost with a **Marvel Groot USB Car Charger** that dances while passing on its regenerative powers. ***$40, thinkgeek.com***

2. Search for fantastic beasts in Newt Scamander's **Hufflepuff Scarf**, designed in his Hogwart house's vintage colors. ***$20, thinkgeek.com***

3. ***The Godfather Notebook*** collects notes and annotations Francis Ford Coppola wrote in Mario Puzo's Mob novel, the basis for the Oscar-winning film. ***$50, amazon.com***

4. With the **Google Pixel**, stream movies for hours or use the camera to shoot masterpieces of your own—plus, it comes with unlimited storage. ***Starting at $649, store.google.com***

5. Settle in for a movie night with **Red Velvet Popcorn**, a tasty twist on the movie-theater classic. ***$18 for a half-gallon tin, madefromscratch gourmet.com***

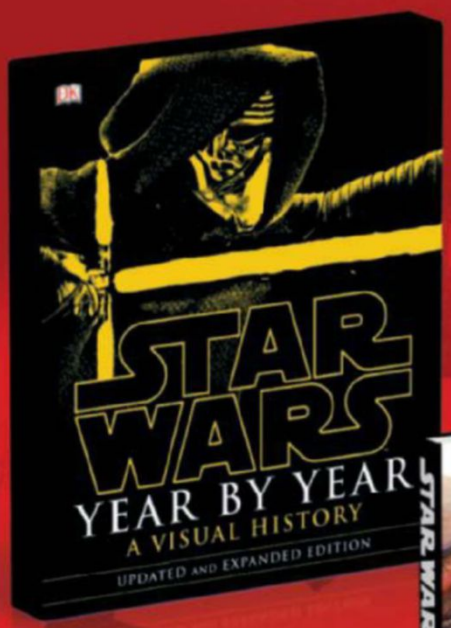
6. Spruce up your seat with a **Chair Cape**, since working a desk job is the stuff of real heroes. ***$25, entertainment earth.com***

7. Show off your Holly Golightly flair with **OPI's Breakfast at Tiffany's collection**, which features shades like "Got the Mean Reds." ***$10, ulta.com***

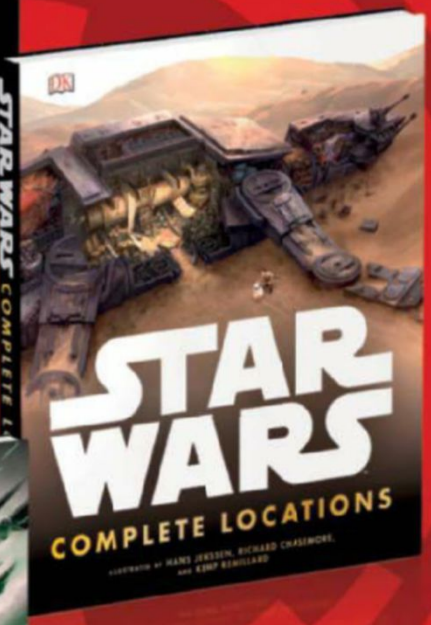
8. With light-up eyes and sound effects, the **Marvel Legends Iron Man helmet** is the ultimate gift for any Tony Stark fan. ***$100, amazon.com***

DEADPOOL: JOE LEDERER

THE BEST PRESENTS AREN'T FAR, FAR AWAY....



STAR WARS







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2016 Holiday Gift Guide

For the Music Lover

These fun and functional finds are sound choices whether the goal is rocking out or just kicking back



1. Bob Dylan: The 1966 Live Recordings is a 36-disc set that contains every known recording from the artist's concert tour during that year. ***$150, amazon.com***

2. Air-guitar heroes rejoice: The **AirJamz Bluetooth-enabled guitar pick** translates air strumming into real music. ***$50, playairjamz.com***

3. Burn off those holiday calories with the help of the **Samsung Gear IconX wireless earbuds**: They include a built-in fitness tracker and 4GB of storage to hold your favorite songs. ***$200, target.com***

4. The ***David Bowie Retrospective and Coloring Book*** is a creative way to remember the late legend's most iconic looks. ***$16, target.com***

5. Bands like Panic! At the Disco and Bully are fans of **Fender Offset's five new models**, which have the brand's trademark shapes and high-end quality dipped in pretty new hues. ***$500–550, fender.com***

6. House of Marley's Riddim BT speaker includes a built-in mic for speakerphone use and voice prompts. ***$130, amazon.com***

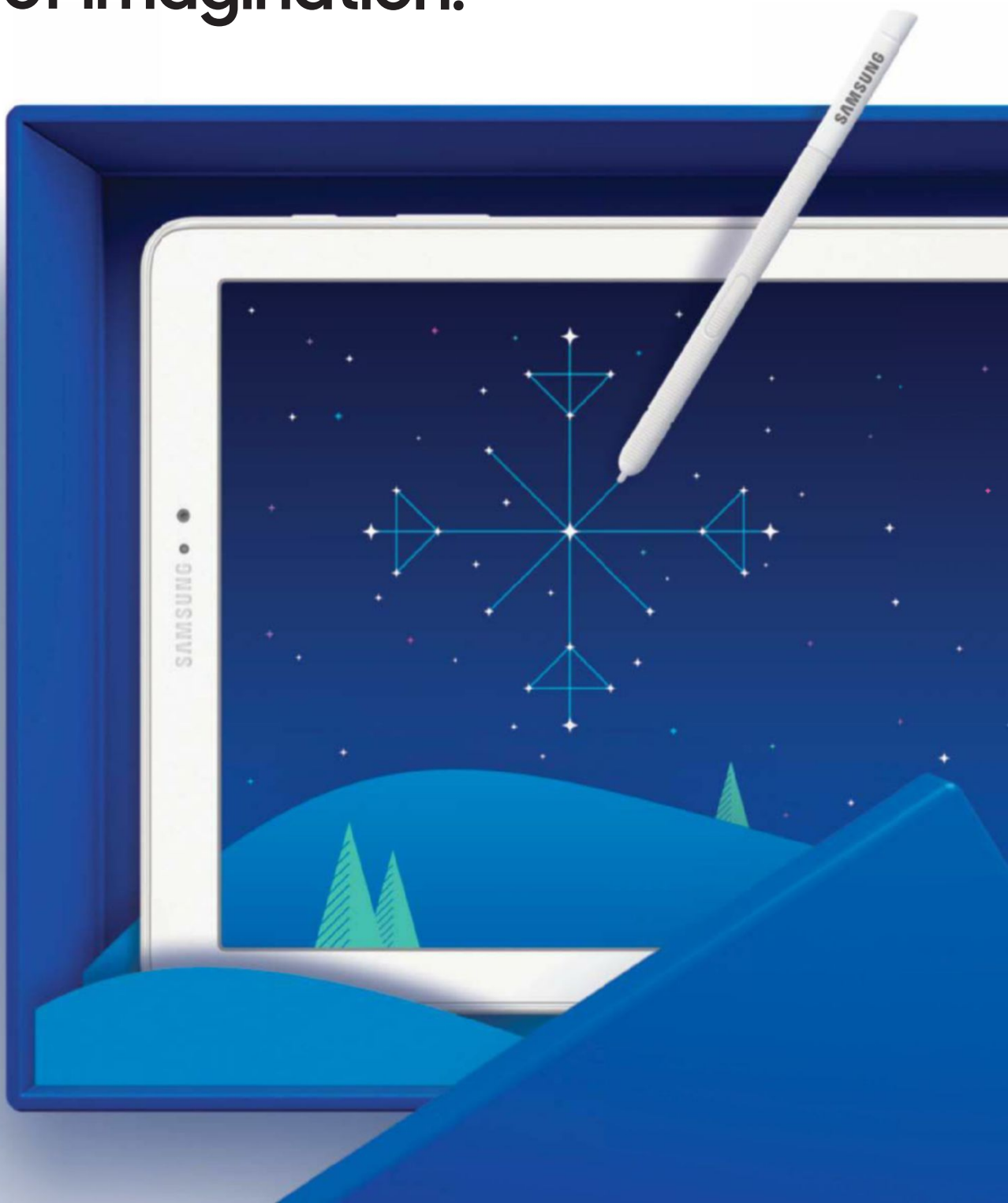
7. The **iRig Voice handheld microphone** works with any of your favorite karaoke or music-making apps. ***$40, amazon.com***

8. For a rocker in training or a pro on the go, the **jamstik+ Portable Smartguitar** features real strings and frets, and three teaching apps. ***$300, bestbuy.com***

SAMSUNG

Galaxy Tab A with S Pen

Give the gift of imagination.



2016 Holiday Gift Guide

For the *Star Wars* Obsessed

Take your fandom gifting to the next level with these holiday highlights from a galaxy far, far away



1. With the **BB-8 Tea Set**, the universe's favorite spherical droid is half cup, half pot, and delivers a cheerful pick-me-up. ***$25, thinkgeek.com***

2. From unknown Sith facts to the rich details of the Jedi Order, the four-book **Star Wars: Secrets of the Galaxy Deluxe Box Set** serves as a gorgeous guide to the galaxy. ***$80, barnesandnoble.com***

3. Take on the Rebels with the **Rapid Fire Imperial AT-ACT**, which shoots Nerf rockets and can be controlled by remote or smart device. (It also includes a mini Jyn Erso, if you'd prefer to join the good guys.) ***$300, walmart.com***

4. James Luceno's prequel novel ***Catalyst*** sets the stage for *Rogue One*, introducing Mads Mikkelsen's scientist Galen Erso and Ben Mendelsohn's Imperial officer Orson Krennic. ***$29, amazon.com***

5. A plush figure comes holding this ***Star Wars* fleece throw** that's equally useful for repping your favorite NFL team and keeping toasty in the frigid winds of Hoth. ***$25, hsn.com***

6. Sip hot chocolate (or blue milk) from ***Star Wars* Ugly Sweater Mugs**, which feature both Jedi and Imperial patterns. ***$13, thinkgeek.com***

7. *Rogue One*'s deadly new starships get miniaturized in the **LEGO TIE Striker**. The set also includes three Empire baddies and a Rebel minifig. ***$70, target.com***

SAMSUNG

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Screen images simulated.

Movies

EDITED BY **KEVIN P. SULLIVAN** @KPSull



▲ Marion Cotillard and Brad Pitt

Allied

STARRING	DIRECTED BY
Brad Pitt, Marion Cotillard, Jared Harris	Robert Zemeckis

RATING	LENGTH	REVIEW BY
R	2 hrs., 4 mins.	Chris Nashawaty *@ChrisNashawaty*

THERE'S SOMETHING DECIDEDLY OLD-FASHIONED about the new Brad Pitt–Marion Cotillard spy thriller, *Allied*. And that ends up being a good thing. It's the sort of twisty, romantic, smart-but-not-too-smart espionage film that Hollywood has all but given up on in recent years as it shamelessly chases after millennial hearts and minds. You get the sense that the people who made it were going for a 21st-century *Casablanca* with a dash of 007 sex appeal. That debt to the Humphrey Bogart–Ingrid Bergman classic is front and center from the opening moments, as Pitt's Canadian Air Force pilot Max Vatan parachutes into the vast Moroccan desert in 1942. A car approaches. He gets in and is handed a suitcase with guns, fake passports, and a wedding ring. He's told by the driver that his "wife" will be waiting in a purple dress. That wife, French Resistance fighter Marianne Beauséjour, is played by the always welcome Cotillard. And when Max and Marianne rendezvous at a Nazi-filled Casablanca nightclub that might as well be called Rick's, the fireworks are hard to miss. They're both spies, playacting as spouses and working for the Allies, but neither seems terribly disappointed that their partner happens to be easy on the eyes. Neither does the film, which doesn't waste any opportunity to put Pitt in crisp linen suits and Cotillard in slinky satin dresses like his-and-hers Ralph

PARAMOUNT PICTURES

REEL NEWS

Ocean's...9? Matt Damon revealed that he has a small part in the all-female *Ocean's 8*. • **All Mine** Steve Carell will star in the *Minecraft* movie, based on the blockbuster building-block videogame.

Lauren models. They almost look *too* good.

Allied is directed by Robert Zemeckis (*Back to the Future*, *Forrest Gump*), and it runs with the slick, well-oiled precision that a seasoned professional brings to the job. It's not trying to be flashy or arty, it just wants to get the job done. And it does that and a little more. As Max and Marianne feign marriage while carrying out their assignment to take out the German high command in North Africa, they fall in love (cue the unintentionally hilarious swirling-sandstorm love scene). With their mission accomplished, they reunite in London during the Blitz, get married, have a child. All seems perfect. That is, until Max is informed by British intelligence (Jared Harris and Simon McBurney) that Marianne may not be Marianne at all. She may actually be...dun-dun-*dun*...a Nazi spy. (That twist is not only given away in the trailer, it's the entire point of the film as a whole.) The couple, in a sense, have to become spies all over again, pretending everything is normal as they sneak and sniff around. Pitt, of course, has played in this sleeping-with-the-enemy sandbox before, in 2005's *Mr. & Mrs. Smith* with Angelina Jolie. That film was snarky where this one is more square. But Pitt and Cotillard's chemistry is just as charged and combustible. You may know exactly where a movie like *Allied* is leading you, but its two smart, smoldering leads make you want to take the ride. Here's looking at you, kids. **B+**

THIS FILM CONTAINS THE FOLLOWING:

- **TA** THICK ACCENTS
- **DC** DOUBLE CROSSES
- **RC** RAT CATCHERS
- **P** PICNICS

YOU MUST REMEMBER THIS

EW's Chris Nashawaty traces *Allied*'s cinematic influences

Casablanca *1942*



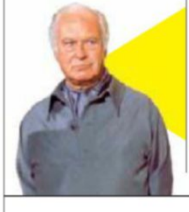
It isn't just *Allied*'s WWII Moroccan setting that smacks of Bogie and Bergman's 1942 classic. There's Nazis, nightclubs, and "La Marseillaise."

Inglourious Basterds *2009*



Tarantino fans will get déjà vu watching *Allied*'s bullet-riddled assassination scene set at a swank gathering with the German high command.

The Spy Who Loved Me *1977*



Allied's gorgeous spies hooking up amid the cat and mouse of espionage —and a pivotal strangling in a phone booth— brings to mind this James Bond chapter.

Eye of the Needle *1981*



This adaptation of Ken Follett's cloak-and-dagger thriller involves a German spy in London discovering intel about the D-day invasion. Check.

The Shawshank Redemption *1994*



No spoilers, but *Allied* uses a late voice-over that hews almost identically to Morgan Freeman's three-hankie Zihuatanejo speech in this movie.

Dev Patel and Rooney Mara



Lion

STARRING Dev Patel, Rooney Mara, Sunny Pawar

DIRECTED BY Garth Davis

RATING PG-13 | **LENGTH** 2 hrs.

REVIEW BY Darren Franich *@DarrenFranich*

***LION* IS ONE TRUE STORY BUT** two very different movies. The better one comes first. In late-'80s Central India, a 5-year-old boy named Saroo (Sunny Pawar) gets separated from his older brother. He boards an empty train and is carried away, ending up in Kolkata, where no one speaks his language. Director Garth Davis films Saroo's odyssey in long shots, over bridges, along train tracks, and by traffic-clogged streets. It's like the whole world was created just to pass him by. Pawar is quite a discovery, with watchful eyes that can look fearful and strong all at once, and midway through *Lion*, he pretty much disappears. The film leaps forward two decades, to Australia, where grown-up Saroo (Dev Patel) has been raised by adoptive parents (Nicole Kidman and David Wenham).

From here, the film becomes less special, stocked with conventional characters and moments. Rooney Mara is The Girlfriend, a passive role played impassively. Kidman gets the film's Big Speech, but is underutilized until then. Complex ideas about race, identity, and class are brought up, then forgotten. Saroo mournfully clicks through Google Earth, while tantalizing, overused flashbacks remind you how good this movie used to be. *Lion* sticks the landing, however. Where Saroo goes and what he finds there left me in tears, but it feels like a complicated true story has been airbrushed into a postmodern legend. As the story of a boy from one country becoming a man in another and trying to find a home in two hemispheres, *Lion* is a celebration of global citizenship—or, given the year we've had, a eulogy. **B**

CASABLANCA: WARNER BROS./PHOTOFEST; *INGLOURIOUS BASTERDS*: UNIVERSAL STUDIOS/PHOTOFEST; *THE SPY WHO LOVED ME*: EVERETT COLLECTION; *EYE OF THE NEEDLE*: PHOTOFEST; *THE SHAWSHANK REDEMPTION*: MICHAEL WEINSTEIN; *LION*: MARK ROGERS

Rules Don't Apply

STARRING Warren Beatty, Lily Collins, Alden Ehrenreich

DIRECTED BY Warren Beatty

RATING PG-13 | **LENGTH** 2 hrs., 7 mins.

REVIEW BY Leah Greenblatt *@Leahbats*

HOLLYWOOD ICON, LEGENDARY LOTHARIO, reclusive man of mystery: It's not hard to imagine what drew Warren Beatty to Howard Hughes. Aside from the obvious traits the two men share, the late tycoon's wild life (Sex! Money! Madness! Mustaches!) is the stuff biopic dreams are made of—one alluring enough to become a passion project nearly four decades in the making, and pull Beatty out of de facto retirement for the first time in 15 years.

Except it turns out that *Rules* is hardly about Hughes at all. Instead, it's a small-scale, lovingly filmed study of the blossoming romance between two fictional show-business newbies: aspiring actress Marla Mabrey (Lily Collins) and her assigned driver Frank Forbes (Alden Ehrenreich). Virginal Virginia Baptist Marla has been lured to 1958 Los Angeles with the promise of a contract (Hughes famously maintained a stable of pretty young starlets on his payroll; most of them never got near a movie set). Frank, an ambitious Fresno kid with a fiancée back home and mogul aspirations of his own, is just hoping the chauffeur job will get him close enough to Hughes to pitch his big ideas. Together they both have no choice but to sit and wait for a word from their elusive boss—and, because fraternizing with the "talent" is strictly forbidden, fight the inevitable attraction between them.

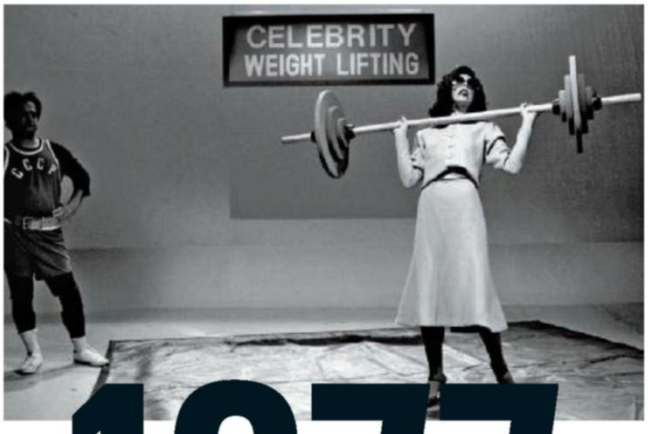
When they—along with the audience—finally do meet the man behind the curtain, he's both more and less than the fearsome figure we've imagined. For a fuller portrait of Hughes' glory days and descent into mental illness, you'll have to look to Martin Scorsese's lush 2004 epic, *The Aviator*; here he's already adrift, an addled agoraphobe more fixated on banana-nut ice cream and his beloved daddy's legacy than the daily running of his billion-dollar empire. Maybe that's why Beatty ultimately sidelines his subject, and his own starring role, for such a sweetly forgettable trifle of a love story. **B**



▲ Lily Collins

Being Jackie Kennedy

More than 50 actresses have played Jacqueline Kennedy Onassis in film and on television. Ahead of Natalie Portman's Oscar-buzzy turn as the First Lady in *Jackie* (out Dec. 2), we look back at the most memorable.



1977

↑ GILDA RADNER
Saturday Night Live



1981

JACLYN SMITH
Jacqueline Bouvier Kennedy

1983

BLAIR BROWN
Kennedy



RULES DON'T APPLY: FRANCOIS DUHAMEL; RADNER: NBCU PHOTO BANK/GETTY IMAGES; SMITH, BROWN: EVERETT COLLECTION (2)

1985



JUANIN CLAY
Robert Kennedy and His Times

1992

RHODA GRIFFIS
Love Field



1996

ELIZABETH LAMBERT
Dark Skies



2000

JOANNE WHALLEY
Jackie Bouvier Kennedy Onassis



2000



CAPRICE BENEDETTI
Timequest



STEPHANIE ROMANOV
Thirteen Days

2001



JILL HENNESSY
Jackie, Ethel, Joan: The Women of Camelot

2009

JEANNE TRIPPLEHORN
Grey Gardens



2011

KATIE HOLMES
The Kennedys



2013



MINKA KELLY
Lee Daniels' The Butler



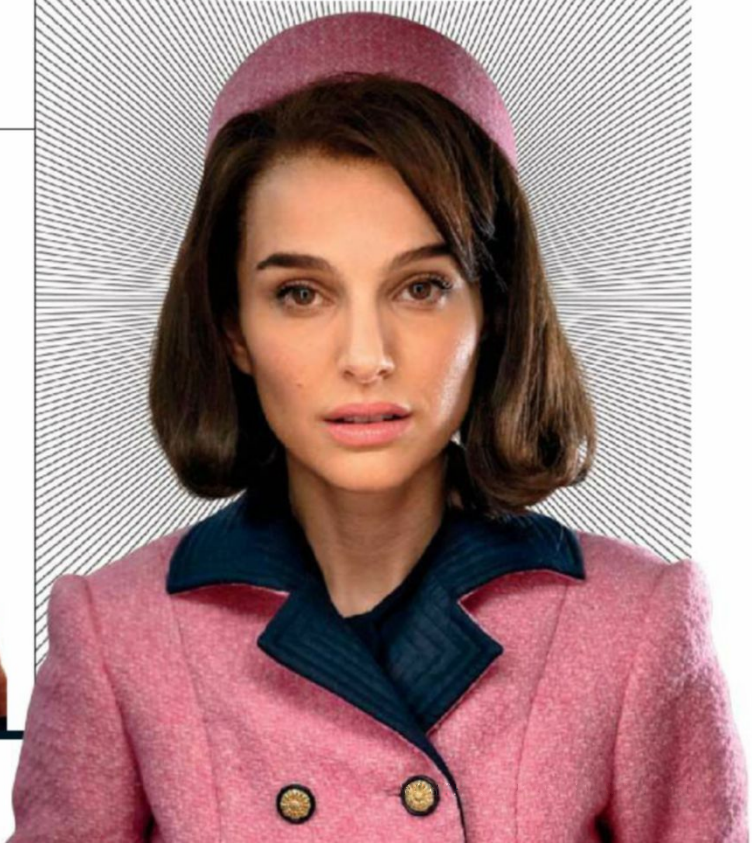
KAT STEFFENS
Parkland



GINNIFER GOODWIN
Killing Kennedy

2016

NATALIE PORTMAN
Jackie



CLAY: CBS PHOTO ARCHIVE/GETTY IMAGES; WHALLEY: EVERETT COLLECTION; HENNESSY: NBC/ONLINE USA/GETTY IMAGES; TRIPPLEHORN: MPTV/IMAGES; HOLMES: © 2010 KENNEDYS PRODUCTIONS (ONTARIO) INC. AND ZAK CASSAR; GOODWIN: NATIONAL GEOGRAPHIC CHANNELS/KENT EANES; PORTMAN: STEPHANIE BRANCHU/FOX SEARCHLIGHT

2017 PRIZE FIGHTER

BEST PICTURE CONTENDER

LA LA LAND

Emma Stone and Ryan Gosling have reteamed to put a new spin on some Old Hollywood tricks. Could this modern-day musical be the film to beat?

BY NICOLE SPERLING

There were so many ways *La La Land* could have gone wrong. Damien Chazelle, who previously wrote and directed 2014's *Whiplash*, wanted to whip up some Old Hollywood magic. Using 1950s CinemaScope lenses, he set out to create a modern-day musical—a love story of two 21st-century dreamers trying to make it in Los Angeles. Sebastian (Ryan Gosling) is a struggling jazz pianist who wants to open his own club, and Mia (Emma Stone) is an aspiring actress who decides to write her own role. The dramatic scenes needed to be as intimate as the best indie film, while the musical numbers had to take you back to the days of Ginger Rogers and Fred Astaire. It could have been a disaster. Instead, it's one of the most original and beautiful movies of the year. "What's so great about a musical is—when it works—the genre has the potential for emotion that's unmatched by any other," Chazelle, 31, says. "But when it doesn't, there is nothing as embarrassing."



▲ Emma Stone and Ryan Gosling

It has taken six years and one Oscar-winning movie to get *La La Land* to the screen. Financing didn't come through until *Whiplash* won three Academy Awards, including Best Supporting Actor for J.K. Simmons, and put Chazelle on the map as a visionary new director. Even with those bona fides, though, Chazelle still had to persuade his future stars to come along for the ride. And that proved to be an exercise in perseverance. Stone put the filmmaker through a dizzying courtship, peppering him with endless questions about his concept before she finally signed on. "I loved the idea and the ambition of it and Damien's enthusiasm, but I was hesitant because of the tone," Stone says. "He had to keep describing it up until we were shooting. It was months.... I was so annoying."

Gosling's concerns lay elsewhere. He worried that he couldn't make the heightened reality of Chazelle's musical numbers feel real, especially when the two leads float into the sky and dance among the stars inside L.A.'s Griffith Observatory. "Damien's logic for all these fantastical sequences was 'because they're in love and that's how love makes you feel,'" says Gosling. "It's very hard to argue with that."

Still, Stone and Gosling, who had played an onscreen couple twice before (*Crazy, Stupid, Love* and *Gangster Squad*), didn't leave anything to chance. Gosling says he studied piano for three months to execute an intricate jazz piece "without any sneaky edits." For her part, Stone channeled her early days in Hollywood, from the painful rejections to the really bleak days when the phone didn't ring at all. "The memories of the bad auditions held less water than the stretches of time when I wasn't being asked to audition at all," she says. Because of this, she adds, the moment in the film when her character Mia "temporarily throws in the towel and moves home is the most visceral to me. I know the experience of not feeling seen or appreciated."

> "WHEN [MUSICALS] WORK, THE GENRE HAS THE POTENTIAL FOR EMOTION THAT'S UNMATCHED BY ANY OTHER."
>
> —DIRECTOR DAMIEN CHAZELLE

The praise *La La Land* has received so far should make all those feelings disappear. The movie debuted to rave reviews at the Venice Film Festival and racked up more adulation from Toronto and Telluride crowds, including an impassioned endorsement from a festival competitor, Tom Hanks. Right now, it's the movie to beat in the Best Picture race, and it's no wonder. After this year, who couldn't use a little song and dance? And a little love.

LOGO BY MATT LEHMAN; STATUETTE: OSCAR® STATUETTE ® AMPAS ®; *LA LA LAND*: DALE ROBINETTE/LIONSGATE

THE BEST PICTURE RACE SO FAR

Here are the others in a good position to earn a nomination



















MANCHESTER BY THE SEA: CLAIRE FOLGER/ ROADSIDE ATTRACTIONS; *MOONLIGHT:* DAVID BORNFRIEND/A24; *FENCES:* DAVID LEE/PARAMOUNT; *LOVING:* BEN ROTHSTEIN/FOCUS FEATURES; *JACKIE:* STEPHANIE BRANCHU/FOX SEARCHLIGHT; *ARRIVAL:* JAN THIJS/PARAMOUNT; *HELL OR HIGH WATER:* LOREY SEBASTIAN; *A MONSTER CALLS:* QUIM VIVES/FOCUS FEATURES; *MOANA:* DISNEY; *FANTASTIC BEASTS AND WHERE TO FIND THEM:* JAAP BUITENDIJK/WARNER BROS.; *THE TAKE:* JESSICA FORDE/HIGH TOP RELEASING

NOW PLAYING

YOUR COMPLETE GUIDE TO FILMS IN THEATERS THIS WEEK

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	EW	
WATCH IT NOW	A	**MANCHESTER BY THE SEA** (L) **Starring** Casey Affleck, Lucas Hedges, Kyle Chandler • **Directed by** Kenneth Lonergan
	A	**MOONLIGHT** (L) **Starring** Ashton Sanders, Naomie Harris, Mahershala Ali • **Directed by** Barry Jenkins
	A–	**ARRIVAL** (W) **Starring** Amy Adams, Jeremy Renner, Forest Whitaker • **Directed by** Denis Villeneuve
	A–	**MOANA** (W) **Starring** Auli'i Cravalho, Dwayne Johnson, Jemaine Clement Not only does *Moana* feel like a worthy successor to Disney's most beloved animated classics, but it pushes the genre into 2016, introducing a smart, diverse, and convincing heroine who struggles against lava monsters and self-doubt. 
	B+	**DOCTOR STRANGE** (W) **Starring** Benedict Cumberbatch, Tilda Swinton • **Directed by** Scott Derrickson
	B+	**THE EDGE OF SEVENTEEN** (W) **Starring** Hailee Steinfeld, Blake Jenner, Hayden Szeto • **Directed by** Kelly Fremon Craig
	B+	**NOCTURNAL ANIMALS** (L) **Starring** Amy Adams, Jake Gyllenhaal, Michael Shannon • **Directed by** Tom Ford
PROCEED WITH CAUTION	B	**ELLE** (L) **Starring** Isabelle Huppert, Laurent Lafitte, Anne Consigny • **Directed by** Paul Verhoeven
	B	**HACKSAW RIDGE** (W) **Starring** Andrew Garfield, Teresa Palmer, Vince Vaughn • **Directed by** Mel Gibson
	B–	**ALMOST CHRISTMAS** (W) **Starring** Gabrielle Union, Danny Glover, Mo'Nique • **Directed by** David E. Talbert
	B–	**BLEED FOR THIS** (W) **Starring** Miles Teller, Aaron Eckhart, Christine Evangelista • **Directed by** Ben Younger
	B–	**FANTASTIC BEASTS AND WHERE TO FIND THEM** (W) **Starring** Eddie Redmayne, Katherine Waterston, Dan Fogler *Fantastic Beasts* is two-plus hours of meandering eye candy that feels numbingly inconsequential. Maybe this is all necessary table-setting that will lead to bigger payoffs in chapters 2 through 5. Let's hope so. 
SKIP IT	C	**THE TAKE** (L) **Starring** Richard Madden, Idris Elba, Kelly Reilly Though *The Take* is an unabashed (and sloppy) attempt to position Idris Elba as a James Bond surrogate, it serves as the actor's most convincing pitch to snatch the baton if and when Daniel Craig is ready to pass it. 
	C	**TRUE MEMOIRS OF AN INTERNATIONAL ASSASSIN** (N) **Starring** Kevin James, Andy Garcia, Zulay Henao • **Directed by** Jeff Wadlow
	C–	**BILLY LYNN'S LONG HALFTIME WALK** (W) **Starring** Joe Alwyn, Kristen Stewart, Vin Diesel • **Directed by** Ang Lee

KEY (L) = LIMITED RELEASE (N) = NETFLIX (W) = WIDE RELEASE

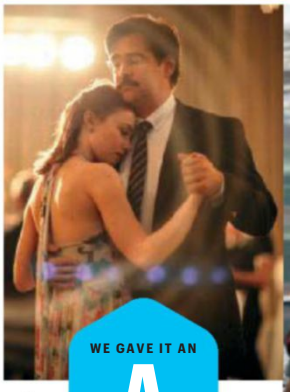
Streaming


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MOVIES EDITION

THE STANDOUT TITLES COMING (AND GOING) IN DECEMBER | **BY SHIRLEY LI** @shirklesxp



2/


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8/


9/

1 STARZ

ENCHANTED

Between viewings of *Arrival* and *Nocturnal Animals*, revisit Amy Adams' breakout role as a wide-eyed Disney princess—she even has cartoon bird pals!—who gets banished from her animated fairy-tale kingdom by an evil queen (Susan Sarandon) and into the live action of New York City's gritty streets.

DEC. 16

2 AMAZON

THE LOBSTER

Singledom is taboo in this offbeat dystopian satire starring Colin Farrell as a recent divorcé who must find a romantic partner in 45 days to avoid being surgically transformed into the titular arthropod. Hey, love hurts.

DEC. 2

3 NETFLIX

CAPTAIN AMERICA: CIVIL WAR

Avengers disassemble! Iron Man (Robert Downey Jr.) battles Captain America (Chris Evans) in this rollicking superhero showdown.

DEC. 25

4 HULU

THIS IS SPINAL TAP

Rob Reiner's 1984 mockumentary follows a British rock "band" whose U.S. concert tour goes awry when things get dialed up to 11.

DEC. 1



5 AMAZON

LARS AND THE REAL GIRL

Ryan Gosling settles in to a *different* kind of la la land as the lovelorn Lars in this boy-meets-sex-doll dramedy.

DEC. 1

6 HBO NOW

THEY LIVE

This 1988 sci-fi cult classic imagines aliens manipulating humans through subliminal messaging. Chewing gum, anyone?

DEC. 1

7 HULU

THE SISTERHOOD OF THE TRAVELING PANTS

America Ferrera, Amber Tamblyn, Alexis Bledel, and Blake Lively—look, a Gilmore *and* a Gossip Girl!—play teen BFFs who share a pair of jeans over a summer apart.

DEC. 1

8 HULU

ANOMALISA

A lonely man (David Thewlis) meets his potential soul mate (Jennifer Jason Leigh) in Charlie Kaufman's subversive stop-motion head trip.

DEC. 17

9 HBO NOW

MIDNIGHT SPECIAL

Missing *Stranger Things*? Try this taut thriller about a father (Michael Shannon) on the run with his son (Jaeden Lieberher), who has powers.

DEC. 17

10 AMAZON

LOVE IS STRANGE

Cry your way through this drama showcasing John Lithgow and Alfred Molina as a same-sex couple who struggle to stay together when they're evicted.

DEC. 1

LAST CALL TO WATCH... ***50 First Dates*** **(Netflix)** 12.1 | ***Chinatown*** **(Hulu)** 12.31 | ***Kill Bill—Vol. 1* & *Kill Bill—Vol. 2*** **(Hulu)** 12.31

ENCHANTED: BARRY WETCHER; *THE Y LIVE*: UNIVERSAL/EVERETT COLLECTION; *THE LOBSTER*: DESPINA SPYROU/A24; *CAPTAIN AMERICA: CIVIL WAR*: © 2016 MARVEL. ALL RIGHTS RESERVED; *ANOMALISA*: PARAMOUNT PICTURES; *MIDNIGHT SPECIAL*: WARNER BROS.; *THIS IS SPINAL TAP*: EMBASSY PICTURES/PHOTOFEST



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TV

EDITED BY **CAITLIN BRODY** @cbroday

SPOILER ALERT

Goodbye, Wes: Inside *Murder*'s Blazing Loss

After months of wondering who in Annalise's inner circle would die on ABC's *How to Get Away With Murder*, viewers finally received the devastating news. **Alfred Enoch** opens up about being under the sheet and how this might not be the last of Wes! BY NATALIE ABRAMS

Who could have predicted *How to Get Away With Murder*'s most tragic victim? "The poor puppy," says creator Peter Nowalk, expressing a sentiment that rang true with everyone who was on set in October to film the heartbreaking midseason finale. Nowalk waited for the last possible moment to determine who would have to go, something he was torn about until the very end. "It was a horrible decision to have to make," he says. "I wanted to do something that felt impactful. It really spins out everyone, and I wanted something to change the DNA of the show."

After nine episodes of fretting over who was slain during a house fire at the home of Annalise Keating (Viola Davis), fans learned it was underdog law student Wes Gibbins (Alfred Enoch) who lay underneath the coroner's sheet. It's a move that may have shocked fans of the series, but finding himself on the slab was a moment Enoch long expected. Speaking



▲ Alfred Enoch spent four hours in the makeup chair for this traumatic scene



LOGLINES

More Blazers! TBS has renewed *Full Frontal With Samantha Bee* for a second season. • **Lyons, Meet a Willis** Rumer Willis will recur on the current season of *Empire* as a singer-songwriter who works with Jamal.



> "YOU FIND OUT HE'S DEAD, BUT WHAT HAPPENS AFTER HE LEAVES THE POLICE STATION? THAT'S STILL TO BE EXPLORED."
> —ALFRED ENOCH

with EW just after filming Wes' final day alive, the *Harry Potter* alum explains, "I didn't become an actor to have a steady job," before adding, "I thought they were going to kill Wes at the end of last season. There's so much to his story, and they go through it so fast."

Known for changing its structure biannually, *Murder* went into its third season with a *Ten Little Indians*-like format in which each episode revealed who was *not* under the sheet via flash-forwards to the new Murder Night. In a teaser for the Nov. 17 episode, Wes was shown, leading viewers to surmise he was alive, only to learn later that the scene in question took place before the house fire. "I understand if people are upset," Nowalk says of the bait and switch. "We're always playing with time."

There wasn't a dry eye on set when Enoch returned from his somber meeting with Nowalk in September and shared the news with cast and crew, though there is a *slight* silver lining for fans (and the cast!). Yes, Wes is dead, but viewers haven't seen the last of him on *Murder*, with the second half of the season (returning Jan. 19, 10 p.m.) unpacking how he died and who is responsible, as well as whether he's Laurel's baby daddy.

As the midseason ender revealed, Wes was dead *before* the house fire, not as a result of it, and almost everyone suspects the Mahoney clan is to blame—a perceived revenge for Wes' wrongfully accusing Charles (Wilson Bethel) of murdering Wallace (Adam Arkin), when it was actually Frank (Charlie Weber) who committed the crime.

Those who remain of the Keating 5—er, the K4—are suspicious that Annalise may have played a role, since she called everyone to her home just moments before it went up in flames. "I would be very surprised if Annalise killed Wes before the fire," Enoch counters. Though that's not to say Annalise will get off easy. "We will definitely be dealing with the aftermath of her arrest; whether that's a trial, or who's on trial, is all up for grabs," Nowalk confirms. "But she's going to be in jail for a little bit."

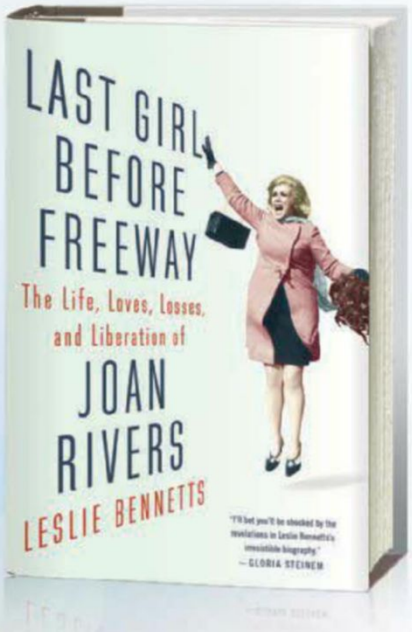
With the DA's investigation already causing Annalise to fall off the wagon, she will be rocked by Wes' death, though Davis hopes Annalise leans toward a numbing spiral rather than stress eating. "That's why my clothes are tight," she says with a laugh. "I'm the actress that eats in the scene. I don't spit it out." (Davis confesses to devouring numerous steaks while filming *Suicide Squad*.) For now the Emmy winner is both excited and frightened over the changing dynamics ahead, with Bonnie (Liza Weil) and Michaela (Aja Naomi King) stepping up as leaders, Oliver (Conrad Ricamora) discovering the truth about Sam (Tom Verica), and of course the fallout from Annalise's kiss with Bonnie. "It was definitely in a drunken stupor, [but] it doesn't make it any less real," Davis notes.

And while Wes lies cold, Nowalk isn't ruling out Enoch's return in future seasons. The show could potentially jump back in time—a prospect that's fine by the actor. "This is as much story as I've gone through with one character," he says. "It's going to be very strange, and a loss." We'll miss you, pup!

ENOCH: VINCENT DOLMAN/CAMERA PRESS/REDUX

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POP CULTURE PERSONALITY QUIZ

T.J. MILLER

The *Silicon Valley* vet—who stars on the big screen in *Office Christmas Party* (out Dec. 9)—is set to return as host of the Critics' Choice Awards. Before the 35-year-old comedian hits the stage, let's see what he puts on the page.

BY DAN SNIERSON

TUNE IN TO THE CRITICS' CHOICE AWARDS DEC. 11 AT 8 PM ON A&E!



1

In *Deadpool*, you play a barkeep named Weasel. Pick the pop culture bar you want to get drunk in:

A. **Cheers, *Cheers***

B. **Mos Eisley Cantina, *Star Wars***

C. **Moe's Tavern, *The Simpsons***

D. **Double Deuce, *Road House***

I grew up on ***The Simpsons***, and nostalgia is a wonderful thing. Also, who can get drunker—Homer Simpson or me? We'll find out the answer. And oh, that decor!

2

The app that you can't live without...

Shazam, because when you hear a great song, you want to own it.

...and the app that you can't live with:

Waze, because there are no shortcuts.

3

What is your most misguided karaoke experience?

My friend and I used to sing **"We Didn't Start the Fire"** by Billy Joel, but halfway through we just kept saying, "Davy Crockett, Davy Crockett" to every single word. It was both inspirational and ridiculous.

4

You're the lead voice in next summer's *Emojimovie: Express Yourself*. Which emoji sums up your reaction?

I texted my wife too many **smiley faces with heart eyes**. (I even sent the swirly fish-cake emoji. What is *that* about?)



5

You'll star in Steven Spielberg's 2018 adaptation of *Ready Player One*. Into which Spielberg movie would you digitally insert yourself?

A. ***Jaws***

B. ***Raiders of the Lost Ark***

C. ***E.T.***

D. ***Jurassic Park***

E. ***Hook***

F. ***Saving Private Ryan***

That is a real hero's tale! It has one of the funniest moments in film history: This maniac has an insane display of swordsmanship, and Harrison Ford just shoots him. I'd love to play the guy he shoots. I'm pretty fancy with a battle-ax—and not bad with a sword.



6

What is the weirdest thing in your freezer?

I'll go check right now... [*He checks.*] There is a bag of **Cheetos** that Steven Spielberg gave me. Why? Because we have to preserve that future relic!



7

Hosting gaffe you're most likely to commit at the Critics' Choice Awards:

A. **Let obscenity slip**

B. **Trip on stage and fall into audience**

C. **Announce wrong winner**

D. **Forget to show up to event**

E. All of the above. And forget to wear shoes.

MILLER: A&E; *THE SIMPSONS*: FOX; *RAIDERS OF THE LOST ARK*: LUCASFILM LTD. & TM. ALL RIGHTS RESERVED

BREAKING BIG



WHO

MADDIE BAILLIO

WHY YOU WILL KNOW HER

As perennially bright-eyed activist Tracy Turnblad in NBC's *Hairspray Live!*

Nobody in rehearsal understood Maddie Baillio's Hodor shirt, and that probably says it all about the 20-year-old, who was plucked from her sophomore year at Marymount Manhattan College to not only join the star-studded ensemble of performers in NBC's *Hairspray Live!* but lead the whole damn thing. "I thought I would feel like an outsider on set—nobody else watches *Game of Thrones*!—but I really don't," says the Texan. As Tracy Turnblad, the show's fearlessly optimistic abuser of aerosol, Baillio has landed a lifelong dream role after devoting all of her extracurricular energy growing up in the pursuit of a career in the theater. She's played just about everything—including *The Wizard of Oz*'s Dorothy *and* the bicycling Miss Gulch, *The Little Mermaid*'s Ariel *and* Ursula—and she boasts the rare honor of being the first actress to take on the title role in *Dracula, the Musical* ("Well, the first in *America*," she clarifies with a giggle). Inspired by Kelly Clarkson and Audra McDonald, Baillio demanded attention with her outrageous pipes at this year's nationwide *Hairspray Live!* audition, something she decided to go on just three hours prior. So what's it like sharing the stage with legends like Harvey Fierstein and Jennifer Hudson? "I showed up first to the table read because I wanted to see everyone walk in!" Baillio has since bonded closely with her costars, but she struggled to keep her cool at first around one in particular: "Ariana Grande ran right up to me and said, 'I've been waiting so long to meet you.' I couldn't process it. 'You've been waiting so long to meet me?!'" Frankly, America has too. —*Marc Snetiker*

You Can't Stop the Chic

Veteran costume designer Mary E. Vogt (*Men in Black*, *Pushing Daisies*) mined the swinging '60s to create looks for the stars of NBC's upcoming musical ***Hairspray Live!*** (Dec. 7, 8 p.m.). Here she opens up her sketchbook to give us a sneak peek at what we can expect to see on stage. **BY MARC SNETIKER**



TRACY TURNBLAD
Maddie Baillio

Protesting protagonist Tracy was always in white in the 2002 Broadway show, but she gets a splashy upgrade here. "She starts in her white school uniform, and moves into all the other colors—including the brightest yellow blouse I've ever seen," says Vogt.



EDNA TURNBLAD
Harvey Fierstein

As for Tracy's mom, reprising star Fierstein had thoughts, says Vogt. "The first thing [Harvey] sent me was paintings of large women—artwork of these nymphs in the glades, flopping around. He wanted to impress upon me that Edna is big, and Edna is a woman—not a guy in drag. That's really important to him."



MOTORMOUTH MAYBELLE
Jennifer Hudson

Vogt says Hudson's scene-stealing diva gets an equally glam array of outfits: "Jennifer wore this in the promo, but it didn't have glitz, and someone said, 'More James Brown!' We made her a super-fancy outfit for the finale, and the guy who made it used to make clothes for Marilyn Monroe and Cher. He was like, 'Oh yeah, I have the pattern right here.'"



PENNY PINGLETON
Ariana Grande

"[Ariana] did this sketch on *SNL* as a nerdy intern, and I thought that we should go a little bit nerdy and slightly goofy," Vogt says of Tracy's best friend, Penny. "She still likes everything cut up to here. You can't make Penny too [sexy], but Ariana is this force of nature. She's making it happen. And we got her white boots, because it's Ariana."

BAILLIO: CHRIS HASTON/NBC; SKETCHES: NBC (4); FIERSTEIN, HUDSON: GREGG DEGUIRE/WIREIMAGE (2); GRANDE: C FLANIGAN/FILMMAGIC

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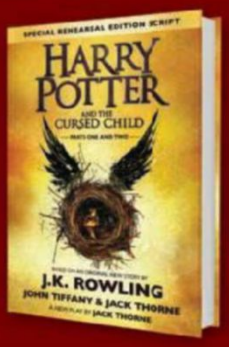


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—*Entertainment Weekly*

What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY RAY RAHMAN @RayRahman**



MUST WATCH OF THE WEEK

James Marsden

Season Finale

WESTWORLD

SUNDAY, DEC. 4 | 9–10:30PM | HBO

Humanity's end is near! An apocalyptic robot uprising seems destined to come alive as the brainy sci-fi thriller wraps up its debut season. We expect heroine Dolores (Evan Rachel Wood), her cowboy flame Teddy (James Marsden), the sociopathic Man in Black (Ed Harris), and mad scientist Dr. Ford (Anthony Hopkins) to come together for a climactic confrontation that will answer some of the show's brain-teasing mysteries. Like: Who is Arnold, exactly? Where is the park? What's Ford's new narrative? And is anybody *actually* human on this show? "We weren't interested in spinning out mysteries with no answers in sight," says co-creator Jonathan Nolan. "Our goal is to tell an ambitious story in season-long chapters, each with a distinct feel and theme." Adds co-creator Lisa Joy, "Most of the questions viewers have will be resolved in the final episodes, except for the most important one: What happens next?" *—James Hibberd*

Go to *ew.com/what-to-watch* for our daily picks of **What to Watch**

MONDAY NOVEMBER 28

Cake Wars

9–10PM | FOOD

In a holiday-themed challenge, five teams must bake a *Nutcracker* cake for modern times. Step 1: Make it gluten-free.

Lucifer

9–10PM | FOX

Charlotte becomes determined to get Lucifer to leave Earth. Which raises the question: *Lucifer* is still a TV show?

Timeless

10–11PM | NBC

The team travels to 1969 to stop Flynn's plan to disrupt the moon landing. If they fail, R.E.M.'s "Man on the Moon" will never be written. Sad!

Y'ALLTIDE

CMA Country Christmas

8–10PM | ABC

Kacey Musgraves, Rascal Flatts, and Kelly Clarkson are among the performers who'll jingle all the way in this Jennifer Nettles–hosted special.



TUESDAY NOVEMBER 29

Season Premiere

Fixer Upper

9–10PM | HGTV

Should we all just move to Waco, Tex.? Life moves a little slower, real estate prices are a little lower, and married house flippers Chip and Joanna Gaines can transform your steal into a country-chic masterpiece. Just prepare for a lot of sliding farm doors. In the season 4 premiere, the Gaineses reboot a split-level, complete with a "puppy spa"—that's about as revolutionary as it gets. But with so much uncertainty in our world, Chip and Joanna's corny banter and warm country aesthetic are as satisfying as really good Texas BBQ. A– *—Tim Stack*

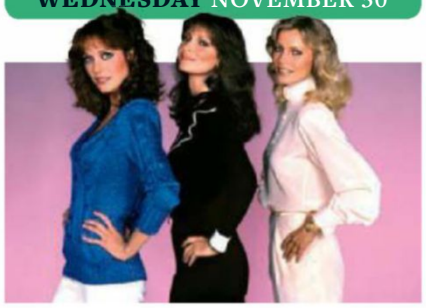


WESTWORLD: JOHN P. JOHNSON/HBO; FIXER UPPER: HGTV

*TIMES ARE EASTERN STANDARD AND SUBJECT TO CHANGE

ILLUSTRATIONS BY **ALEX FINE**

WEDNESDAY NOVEMBER 30



Entertainment Weekly Presents: '80 Stars—Where Are They Now?

9–10PM | REELZ

They say we're living in the golden age of TV, but what about the golden age of shoulder pads and poufy hair? That magical period gets its due in an EW special that revisits the top shows and stars of the '80s. With host Alan Thicke (*Growing Pains*), viewers will take a fresh look at classic titles such as *Dallas*, *Dynasty*, *Charlie's Angels*, and more, plus learn the inside story of how fame and fortune changed the lives of actors like Linda Gray, Tom Selleck, David Hasselhoff, Don Johnson, and Shelley Long—just to name a few. Fans can look forward to a night full of nostalgia, surprises, and, most important, so many perms.

THU DEC 1

SEASON PREMIERE

Top Chef

10–11:15PM | BRAVO

The show heads to Charleston, S.C., for season 14. The first contestant to make a "Charleston chew" joke will be ejected immediately.



FRIDAY DECEMBER 2

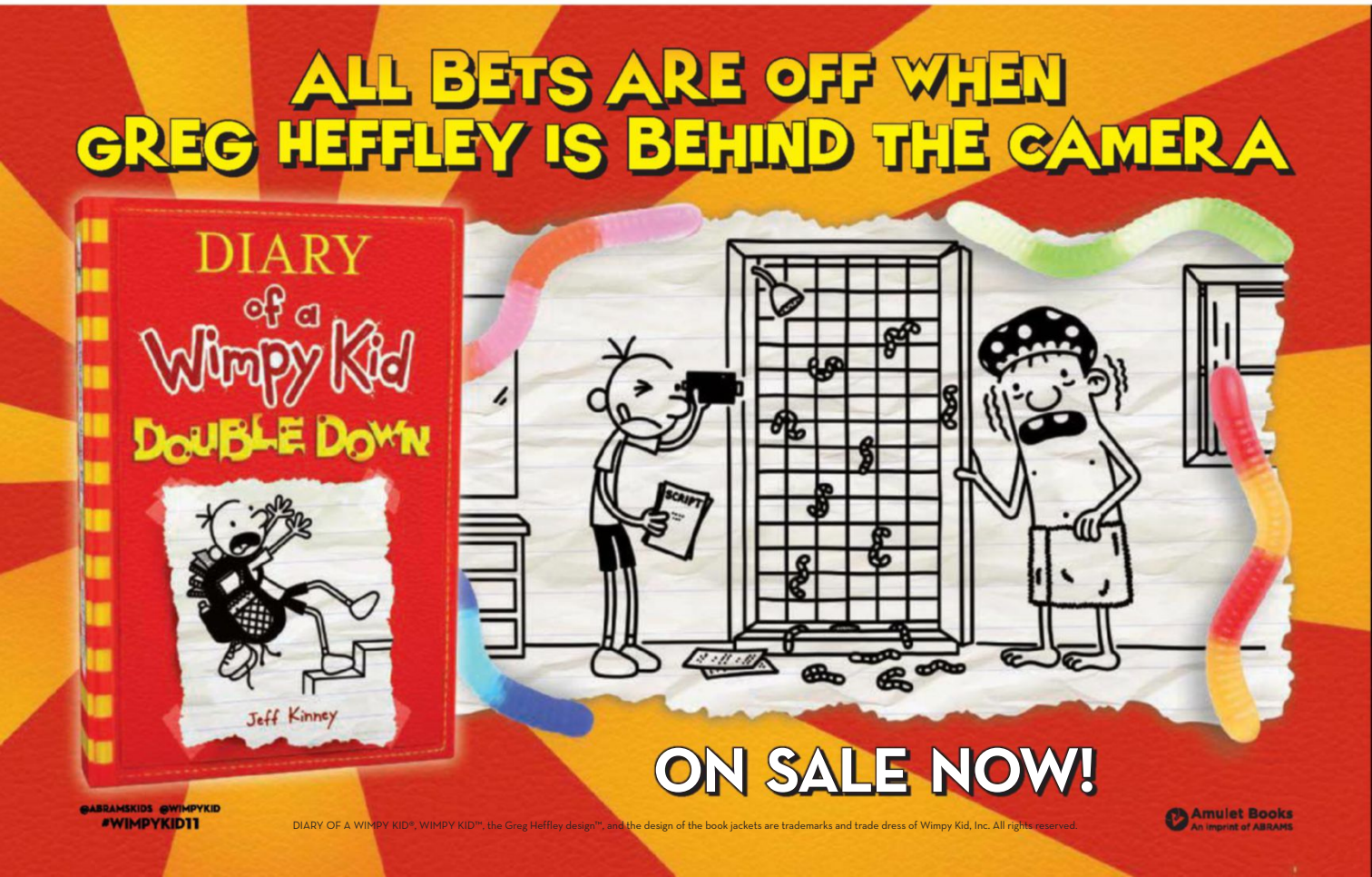
Mr. Neighbor's House

MIDNIGHT–12:30AM | ADULT SWIM

One of the darkest, weirdest slabs of comedy you'll see this year is this one-off special about a guy in a bow tie and sweater-vest. That guy is Mr. Neighbor (*Veep*'s Brian Huskey), a sad but friendly Mister Rogers-like host whose only friends are puppets and talking objects. The episode drops in on his birthday, an event that begins with whimsy. Cake! Gifts! Slowly, though, the innocent veneer peels away, and Mr. Neighbor's deep psychological issues are exposed. Repressed memories! Maternal conflict! It all leads to a gleefully twisted *Black Mirror*-y ending that warps the very concept of children's television. Hardcore comedy fans will have a great time unwrapping this odd little gift. **B**



CHARLIE'S ANGELS: ABC PHOTO ARCHIVES/ABC/GETTY IMAGES; MR. NEIGHBOR'S HOUSE: ADULT SWIM



FRI (cont.)

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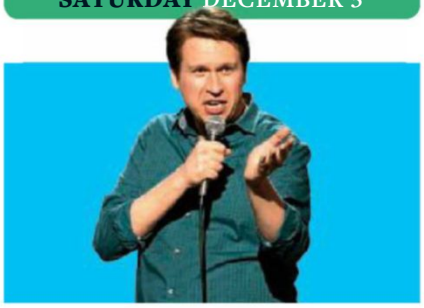
CMT Crossroads

10–11PM | CMT

Alicia Keys will be in a Tennessee state of mind when she shares the stage with country singer Maren Morris.



SATURDAY DECEMBER 3



Pete Holmes: Faces and Sounds

10–11PM | HBO

If you don't know Pete Holmes yet, you will soon: His Judd Apatow-produced comedy *Crashing* debuts on HBO next year, making this stand-up hour a superb way to get acquainted with his specific charms. One thing that jumps out is how *nice* Holmes is. Whether he's riffing on unicorns or his own penis, he delivers every line with a sweet enthusiasm. He's a comic you find yourself rooting for, even when the material relies too heavily on goofy voices and accents. His set's centerpieces involve splashy stories—one about Enrique Iglesias, another about *Green Eggs and Ham*—but many of the best moments come from the smaller, stellar observational moments in between. B+

SUNDAY DECEMBER 4

Midseason Finale

Once Upon a Time

8–9PM | ABC

Can the residents of Storybrooke stop the Evil Queen? Tonight's fall finale finds the heroes uncovering a weapon capable of wounding her. But a happy ending still may not be in store—despite Snow White and Charming seemingly returning to their regal ways. "In a season that's seen a returning Evil Queen, a Savior in crisis, and a renegade genie all facing a dire prophecy, hope returns to Storybrooke in the form of a magical wish," teases EP Adam Horowitz. But like all magic, it comes with a price: "It upends the lives of all the heroes and villains," fellow EP Edward Kitsis says. The results? Prepare for different worlds and new adventures. *—Natalie Abrams*



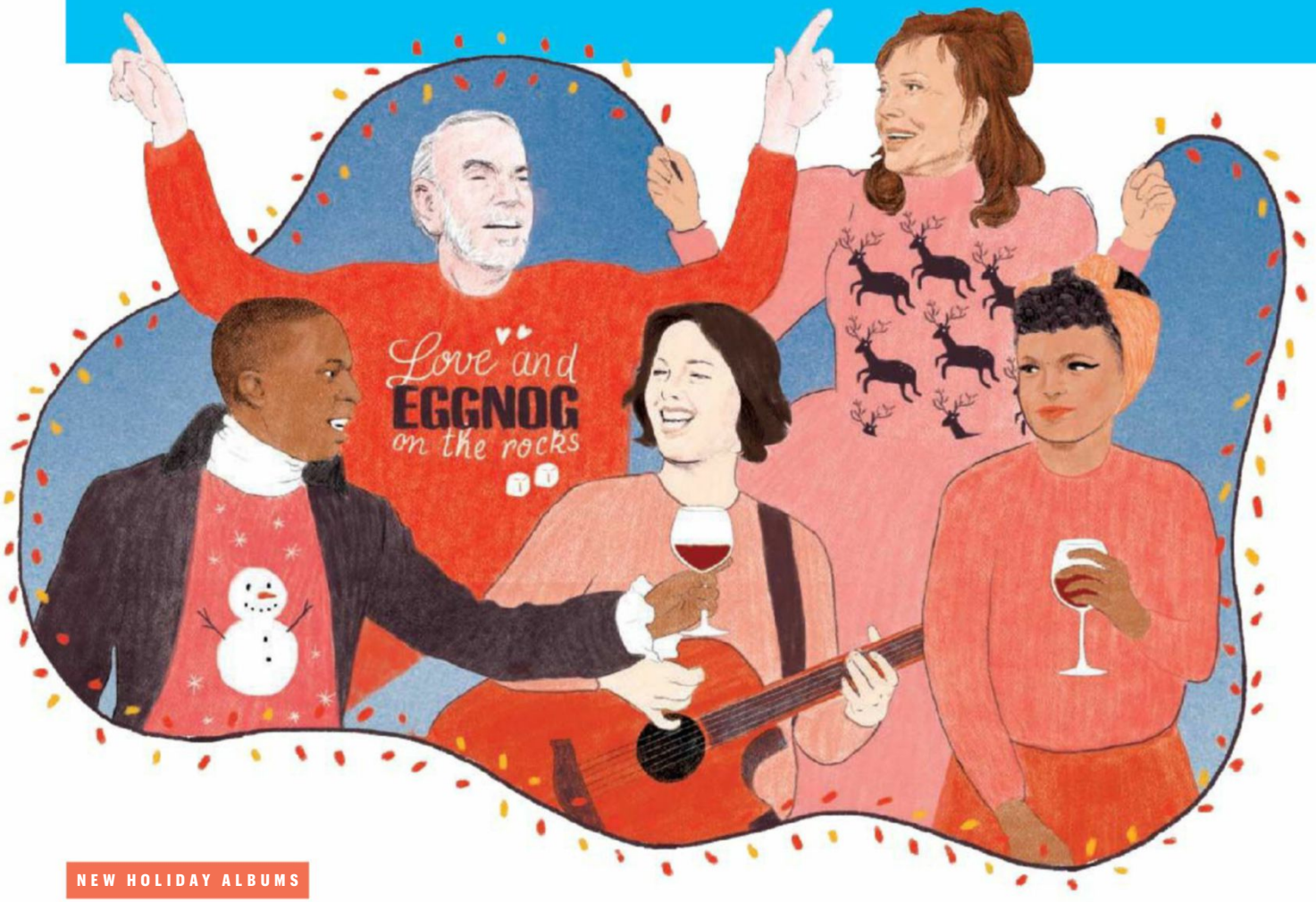
PETE HOLMES: FACES AND SOUNDS: CHUCK HODES/HBO; ONCE UPON A TIME: JACK ROWAND/ABC



Music

▼ (*Clockwise from bottom left*)
Leslie Odom Jr., Neil Diamond, Loretta Lynn, Andra Day, and Sarah McLachlan

EDITED BY | **KEVIN O'DONNELL** @ODtron



NEW HOLIDAY ALBUMS

The Best Stocking Stuffers

(And A Few Lumps Of Coal)

BY ERIC RENNER BROWN

ANDRA DAY

MERRY CHRISTMAS FROM ANDRA DAY

The soul star revives last year's duet with Stevie Wonder ("Someday at Christmas) on this 16-minute EP. Other highlights include stunning vocal work on "Carol of the Bells," where Day channels Aretha's range and power. **A**

KACEY MUSGRAVES

A VERY KACEY CHRISTMAS

The country singer brings plenty of cheer on this season's most diverse-sounding album, which features everything from mariachi bands ("Feliz Navidad") and tropical vibes ("Mele

ILLUSTRATION BY **LAURA LANNES**

NOTEWORTHY

Bob Dylan will not attend the Nobel Prize ceremony on Dec. 10 in Sweden due to "preexisting commitments," the event's organizers said. Dylan was awarded the prize in literature; he's required to present a Nobel lecture within six months.

Kalikimaka") to a collaboration with Leon Bridges on the original composition "Present Without a Bow." And her version of "Christmas Don't Be Late"—decked out with strings and an accordion—is a nice alternative to the Chipmunks classic. **A**

LORETTA LYNN

WHITE CHRISTMAS BLUE

On her first Christmas album in half a century, the country legend brings rootsy flair to "Frosty the Snowman," "Jingle Bells," and more. But the best tracks are her originals: "To Heck With Ole Santa Claus" is a hoot, while "White Christmas Blue" might be one of the saddest holiday tunes since, well, "White Christmas." **A–**

SHE & HIM

CHRISTMAS PARTY

For their second Christmas album, She & Him's Zooey Deschanel and M. Ward have selected another eclectic mix of standards, from Tin Pan Alley ("A Marshmallow World") to Mariah Carey ("All I Want for Christmas Is You"). And the versatile duo delivers on rockabilly romps ("Run Run Rudolph") and cozy jams ("Let It Snow") alike. **B+**

BRETT ELDREDGE

GLOW

At only 30 years old, the country singer channels greats like Tony Bennett and Frank Sinatra on a brassy romantic collection, with bold big-band arrangements and a duet with Meghan Trainor. **B+**

VARIOUS ARTISTS

AND THEY KILLED CHRISTMAS

This excellent compilation of hard-rock, punk, and metal Christmas jams is the season's wildest holiday album: It's got an ode for the transgender community (The Vandals' "My First Christmas as a Woman"), a Jethro Tull-aping story of a department-store Santa Claus (Bob Rivers' "Aqua-claus"), and Slipknot frontman Corey Taylor's vulgar takedown of the season itself: "Just the smell of eggnog makes me vomit," he rages on "X-M@$." **B+**

JON BATISTE

CHRISTMAS WITH JON BATISTE

Stephen Colbert's *Late Show* bandleader brings verve and soul to this set of seasonal tunes. He duets with R&B singer Aloe Blacc on the tender "Endless Love" and busts out his melodica—that'd be the instrument from Colbert's new theme song—for a funky "God Rest Ye Merry Gentlemen." **B**

GARTH BROOKS & TRISHA YEARWOOD

CHRISTMAS TOGETHER

The country king and queen deploy smart flourishes—the whimsical clarinet on "Santa Baby," for instance—to elevate straightforward tunes to the next level. **B**

SARAH McLACHLAN

WONDERLAND

McLachlan's entrancing voice gets buried on bombastic cuts like "Huron Carol," but it's radiant amid sparser arrangements: the slinky, jazz-inflected piano of "The Christmas Song" or the elegiac guitar of "White Christmas." **B–**

NEIL DIAMOND

ACOUSTIC CHRISTMAS

The crooner's fifth(!) Christmas album teems with charmingly rustic downtempo tunes ("O Holy Night," "Hark the Herald Angels Sing") but could use more of the pep he gives to the rollicking "Children Go Where I Send Thee." **B–**

LESLIE ODOM JR.

SIMPLY CHRISTMAS

Aaron *brrr*? The Tony winner who portrayed Hamilton's nemesis in the smash Broadway musical strikes a different tone on this elegant but subdued album. Play this during dessert and coffee. **B–**

PENTATONIX

A PENTATONIX CHRISTMAS

Like the relative who's had one too many at Christmas dinner, this collection of a cappella covers of seasonal classics is loud, in-your-face, and unrelenting. Bizarre arrangements plague the album, and a schmaltzy cover of Kanye West's morose 2008 song "Coldest Winter" is worse than frostbite. **C**

What to Stream

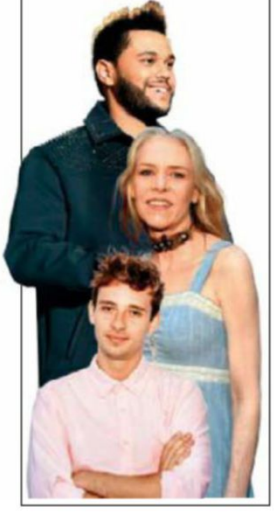
EW's essential guide to new releases you need to hear now

FLUME *Skin Companion EP I*
After a breakthrough year with the massive EDM hit "Never Be Like You," the Australian writer-producer has released four tracks from the sessions for his debut album, *Skin*. Highlight: the stunning, shadowy sounds of "Quirk."

GILLIAN WELCH *Boots No 1: The Official Revival Bootleg*
The revered roots songwriter toasts the 20th anniversary of her album *Revival* with a set of outtakes and demos. An alternate version of "Pass You By" is as smooth as the finest barrel-aged bourbon.

DUNGEN *Häxan*
It's got titles like "Trollkarlen Och Fågeldräkten," but the words aren't the point—it's all about the far-out psychedelic grooves on the latest from this continually overlooked Swedish crew.

THE WEEKND *Starboy*
One year after releasing his Grammy-winning *Beauty Behind the Madness*, R&B lothario Abel Tesfaye returns with dark ruminations on fame, while collaborators Daft Punk add disco flavor to cuts like "I Feel It Coming."



(*From top*) The Weeknd, Gillian Welch, and Flume

THE WEEKND: JEFF KRAVITZ/FILMMAGIC; WELCH: RICK DIAMOND/GETTY IMAGES; FLUME: AMIR M. BAIGMORADI/GETTY IMAGES



(*From left*) Metallica's James Hetfield, Lars Ulrich, Kirk Hammett, and Robert Trujillo

Stupid
QUESTIONS WITH...

METALLICA'S LARS ULRICH

The metal gods return with *Hardwired...to Self-Destruct*. But when they go heavy, we go light: EW tests the drummer's comedic mettle. BY DAN SNIERSON

Tell me some things about the new album that could be applied to every other album you've released.

The new album is the best album we've ever done. It's destined to make lots of people happy—and a few people upset.

Rank these Metallica songs in order of their hopefulness: "Creeping Death," "Harvester of Sorrow," "To Live Is to Die," "Broken, Beat & Scarred"

They're all tied for last.... "Creeping Death" is actually partially inspired by the OG Ten Commandments movie, the one with Charlton Heston in it, which somehow, in some perverse way, has some sort of message of hope buried in there somewhere. That's second-to-last.

In 1981, James Hetfield responded to your ad in the *Recycler* that was seeking people to jam with. What were the other ads you placed in that issue? Were you selling an Atari?

I did not have anything of that status at the time. I can tell you what I *wasn't* selling, which was soap, because Hetfield's standard story when he describes our first meeting in the wake of the ad was that he thought I smelled very European and hadn't washed in years.

Has there ever been a moment where you *didn't* think, "You know what this song needs? More double bass drum!"?

Yes. Mostly live, at the end of the set, on warm, humid nights. "Why the f--- did I step it up here? I should have taken the easier way out in the studio!"

After playing in Antarctica in 2013, you released the minidocumentary *Freeze 'Em All*. How on earth did you not call it *Chill 'Em All*?

Anytime you get a chance to put the letter *z* in a title instead of c, that's always a cooler option.

Given that a therapist pitched you guys lyrics for *St. Anger* in the Metallica documentary *Some Kind of Monster*, I'd like to pitch you a few right now, if that's okay: "Lack of light/lack of fight/full of piss/full of fright/I ain't your seeker/I ain't your lover/I'm just your anger who likes to smother"...

Um, "smother"? I would keep "smother" out of any attempted rhyming pattern.

Metallica music was played by American troops in Afghanistan to repel the Taliban. Would the war have been over much faster if they'd used Nickelback?

Forget about Nickelback—the war would have been over even faster if they'd stuck to only *St. Anger* songs.

You fought what turned out to be a very prescient battle with Napster—

Very what?

Prescient.

Big word for *Entertainment Weekly*! Okay, *wow*! I don't even know if they use that in *The Atlantic*!

Thanks! Let's get you in a fight with another digital company. Your choice: Uber, Bumble, or Airbnb.

My first Uber battle was that I was convinced I could be the first customer that didn't have to submit my personal phone number. So at the Burbank airport two years ago, I stood and waited for about an hour for my Uber to show up, because I refused to give them my direct phone number. They never came.

I'd like to quote you out of context. Go.

Being quoted out of context is not anything new to me. Why should you feel like you have first dibs on that?

Have you ever tried to play one of your platinum records?

I would like to proudly and officially go on the record—on the record!—and say that I've never been that high on anything in my life where I felt that that was necessary. Thanks for asking.



ULRICH: HERRING & HERRING; METALLICA: JEFF YEAGER/GETTY IMAGES

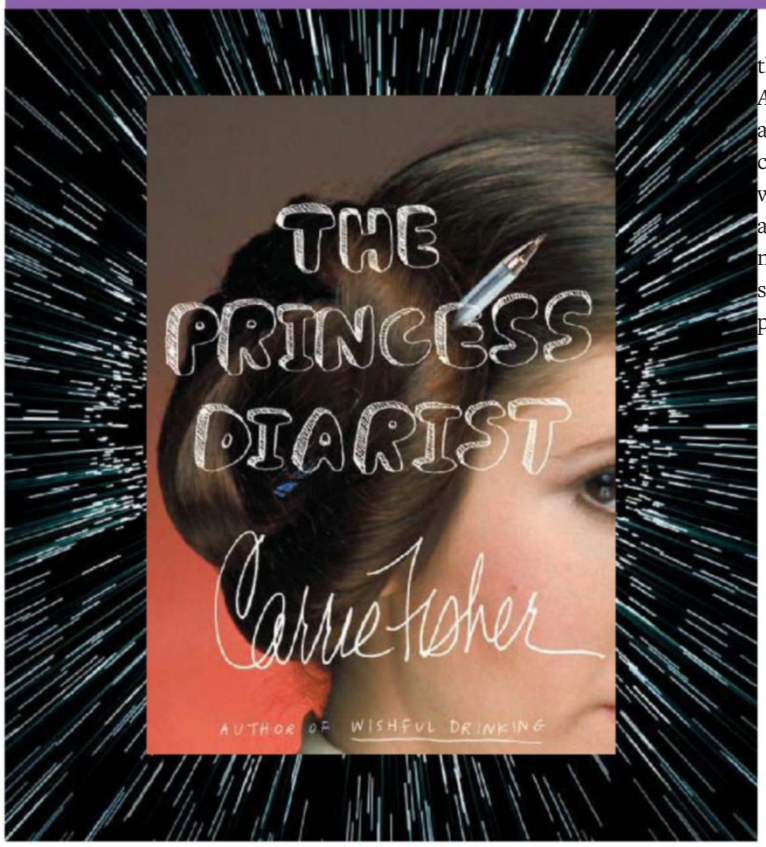

YOUR
SUNDAY
BEST.
SUNDAY TODAY
with Willie Geist
SUNDAY MORNINGS ON NBC

Books

BETWEEN THE LINES

In the wake of Brexit and the U.S. election, **Oxford Dictionaries** announced its word of the year: *post-truth*, or circumstances in which "facts are less influential in shaping public opinion than appeals to...personal belief."

EDITED BY **TINA JORDAN** @EWTinaJordan



The Princess Diarist

BY	PAGES	GENRE	REVIEW BY
Carrie Fisher	257	Memoir	Anthony Breznican @*Breznican*

***STAR WARS* FANS ARE LIKELY TO HAVE AS CURIOUS** and strained a relationship with Carrie Fisher's *The Princess Diarist* as the actress has with the films: a hope for something deeper, disappointment in its glibness, and ultimately a respect and grudging appreciation for the sincere emotion it represents. Fisher delves into the making of the original 1977 *Star Wars*, spurred in part by a collection of handwritten diaries she says she recently found from that time, but stops with the original—she doesn't touch the sequels or *The Force Awakens*—and spends most of the book ruminating on an affair she says she had with her married and much older costar, Harrison Ford, who was then 33. At the time she was the insecure 19-year-old daughter of Debbie Reynolds and Eddie Fisher who had stumbled into the family business of entertainment because she didn't know what else she wanted. Forty years later, she still seems to be grappling with that feeling, embracing what Princess Leia has done for her career and celebrating the character's inspiring place in the pantheon of female heroes while recoiling from Leia's sex-symbol status as a pubescent touchstone (pun intended) for male fans.

The Princess Diarist reads like a YA novel featuring the leads of *Star Wars* as its main characters. First-person narrator Fisher is talented and clever but terminally self-conscious. She falls for Ford, the charismatic but emotionally distant bad boy of the school play, who doesn't really care for her and has a way of making her feel conflicting things about herself. Leia is so shrewd, fearless, and forever young that she makes Fisher seem like her own shadow. There isn't a lot of insight into the character or the creation of a movie that means so much to so many, but there's tremendous insight into the volatile heart of a young woman, seen through the eyes of her wiser, older self still seeking her place in the universe. **B–** E C A

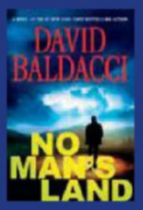


Carrie Fisher as Princess Leia in *Star Wars*

MEMORABLE LINE "I had never been Princess Leia before and now I would be her forever."

KEY E = E-BOOK C = CD A = AUDIBLE

SPACE: LUKUTIN77/GETTY IMAGES/ISTOCKPHOTO; *STAR WARS*: © & TM LUCASFILM, LTD.



POP CULTURE OF MY LIFE

DAVID BALDACCI

The thriller writer—who just published his 33rd novel, *No Man's Land*—opens up about his penchant for British TV dramas, *In Cold Blood*, Adele, MacGyver, and warm, fuzzy children's books

The book I read in secret as a kid

<1> *Valley of the Dolls*. This was cutting-edge stuff, and you couldn't hide behind an e-reader. For an adolescent youth coming into his hormones, Jacqueline Susann was a godsend. I remember hiding this book all over the place, terrified my parents would find it.

The TV shows I've watched over and over

Midsomer Murders and the Hercule Poirot series with David Suchet. *Midsomer* with DCI Barnaby is dark comedy at its best. John Nettles is fabulous and is one of the few TV detectives who isn't drunk and divorced. And David Suchet was born to play the little Belgian detective with the grand mustaches.

The book that cemented me as a writer

<2> *In Cold Blood* by Truman Capote. I read this while working as a Pinkerton security guard during college. I was guarding an electrical plant where everything you touched could kill you. For $4 an hour, I decided to just sit in the guard shack and read. Please don't tell the Pinkerton folks I did this. The book scared the crap out of me, but it turned my thoughts to writing mysteries. The randomness of the victims really hit home with me.

The last book that made me cry

John Irving's *A Widow for One Year*—the scene where the son says goodbye to his dead father while driving away from the hotel. It might have been because I had, at the time, a son the same age, but I remember choking up and actually sobbing.

The fictional character I'd want on my side in a zombie apocalypse

MacGyver. Duct tape and aluminum foil, I've heard, work incredibly well against zombies. And if they catch us, who better to escape with than this guy?

The classic I'm embarrassed to say I've never read

Atlas Shrugged (with *Absalom, Absalom!* a close second). I tried multiple times with both but could never pull it off past the first few pages. I think that says more about me as a reader than anything about the books. But I've managed to lead a fairly productive life nonetheless.

The TV show that's my favorite guilty pleasure

<3> *Downton Abbey*. It's basically a soap opera set in the early 1900s, but the actors are incredible and it's so well done. If you'd asked me this back in the 1980s, everything I watched was a guilty pleasure. Can we say *Dallas*, *Knots Landing*, *Falcon Crest*? Oh, the shame.

The first album I bought with my own money

Three Dog Night's *It Ain't Easy*. I last saw it in my parents' attic 30 years ago. I think by now it's either been sold on eBay a hundred times or is in a landfill in Richmond, Virginia.

The fictional place I dream of moving to

4 Privet Drive, Little Whinging, Surrey, but only so I can kick the crap out of the Dursleys.

My favorite movie

Chinatown, followed closely by <4> *The Big Sleep*. I like mysteries, and these are two of the best ever filmed.

The last album I listened to

<5> Adele's *25*. She's amazing. I saw her do "Carpool Karaoke" with James Corden and fell in love with her humor. And of course that voice!

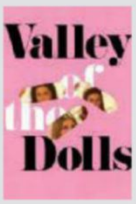
The song people might be surprised to learn I know all the words to

"Philadelphia Freedom." I had to lip-synch it for a New Year's party while dressed as Elton John, complete with glasses, rings, and a gold-lamé jacket. Everybody said it was the money song of the night. But then again, they were all drunk.

What I'm reading now

After giving myself ulcers reading everything printed on the presidential election, I have now reversed course and am reading lots of children's books starring cute, innocuous animals. My mental health has improved immeasurably.



1 >


2 >


3 >


4 >


5 >


BALDACCI: ALEXANDER JAMES; *DOWNTON ABBEY*: NICK BRIGGS/CARNIVAL FILM & TELEVISION LIMITED 2013 FOR *MASTERPIECE*; *THE BIG SLEEP*: EVERETT COLLECTION



Jenny Slate

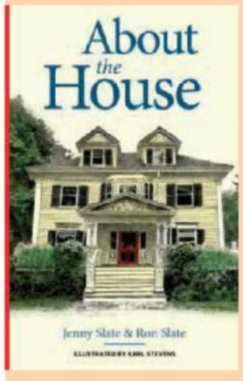
The stand-up comedian and her poet dad, Ron Slate, have collaborated on a quirky and utterly charming book about the family's Massachusetts home. **BY ISABELLA BIEDENHARN**

This is, in a way, a biography of the house you grew up in. What made you want to write it?

My dad came to me with the idea. My sisters and I have all moved out, and my parents might move soon. I think he thought it might be nice to write a book that was kind of an album of our memories.

What was it like to work with your dad?

I'm a big procrastinator, and I was really afraid that my dad would be irritated by that. But it turns out that he also takes his time, and it ended up being a lot of phone calls where one of us would say, "Yeah, yeah, yeah, I'll have that for you tonight," and it would be five days later that we would have that conversation again, and then three days after that, something would arrive in your inbox.



The book is published by the Concord Free Press, and like all their books, it's free at bookstores and online. Concord just asks readers to make a donation to charity and to pass the book along when they're done. Why did you decide to work with them?

I liked the idea that instead of being paid to write, that I should only be given the *chance* to write, and then if people want to read the book, the way that they have access to it is by giving something to the world around them. That seems like a fair trade to me.

Did you learn anything new about yourself while you were writing?

Yes—that I'm still the fourth-grade version of myself when it comes to doing work. [*Laughs*] I find it really hard to sit still for more than five minutes at a time. I think the most important thing that I learned, though, is that you will die while you are alive if you don't educate yourself on a daily basis.

QUICK TAKES

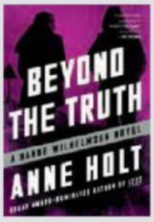


Talking as Fast as I Can

LAUREN GRAHAM
Memoir

Through a handful of essays, Graham shares stories from her early days as a struggling actress as well as behind-the-scenes tidbits from her seven seasons (and now the Nov. 25 Netflix revival) as beloved, quick-witted Lorelai Gilmore on *Gilmore Girls*. She also waxes nostalgic about her time on another treasured show, NBC's *Parenthood*. As evidenced by her well-received 2013 novel, *Someday, Someday, Maybe*, Graham really can write (she has an English degree from Barnard). What she hasn't quite honed on the page, though, is the comedy she so excels at on screen. She's much better in the honest, earnest passages where she's not trying to entertain us. We like her already!

B —*Isabella Biedenharn* E C A



Beyond the Truth

ANNE HOLT
Thriller

When you think of Scandinavian noir, names like Stieg Larsson, Henning Mankell, and Camilla Läckberg probably come to mind, not Anne Holt. That may be about to change. Holt—dubbed "the godmother of modern Norwegian crime fiction" by Jo Nesbø—consistently delivers in her series. And *Beyond the Truth*, the seventh novel to star brilliant but emotionally damaged Oslo detective Hanne Wilhelmsen, is her best yet. Watching Hanne pick through the strands of a complex quadruple homicide is fascinating, but watching her grapple with personal relationships is absolutely gutting. This is a character who's going to get in your head—and stay there.

A– —*Tina Jordan* E



The Fate of the Tearling

ERIKA JOHANSEN
Fantasy

In the final book of Erika Johansen's excellent *Tearling* trilogy, Queen Kelsea Glynn is struggling to save her besieged kingdom from a physical foe, the Red Queen, as well as from a strange supernatural force that has begun gaining power in the neighboring countryside. As always, Johansen grants her female characters—both major and minor ones—many avenues of empowerment. In addition, she isn't afraid to conclude on a not-entirely-happy note, something that fits with the series' general tone. If there's a quibble, it's that the ending *does* feel a little rushed, especially considering the epic-length yarn that Johansen's been spinning.

B+ —*Nivea Serrao* E C A

ENTERTAINMENT WEEKLY (ISSN 10490434) IS PUBLISHED WEEKLY EXCEPT FOR ONE COMBINED ISSUE IN FEBRUARY, MARCH, JUNE, AUGUST, SEPTEMBER, OCTOBER, NOVEMBER, AND DECEMBER AND TWO COMBINED ISSUES IN JANUARY, APRIL, AND JULY BY ENTERTAINMENT WEEKLY INC., A WHOLLY OWNED SUBSIDIARY OF TIME INC. PRINCIPAL OFFICE: 225 LIBERTY STREET, NEW YORK, NY 10281. PERIODICALS POSTAGE PAID AT NEW YORK, NY, AND ADDITIONAL MAILING OFFICES. U.S. SUBSCRIPTIONS: $49.92 FOR ONE YEAR. CANADA POST PUBLICATIONS MAIL AGREEMENT NO. 40110178. RETURN UNDELIVERABLE CANADA ADDRESSES TO: POSTAL STN. A, P.O. BOX 4327, TORONTO, ON M5W 3H5. GST 888381621RT0001. POSTMASTER: SEND ADDRESS CHANGES TO ENTERTAINMENT WEEKLY, P.O. BOX 62120, TAMPA, FL 33662-2120, CALL 1-800-274-6800, OR VISIT OUR WEBSITE AT WWW.EW.COM/SUBSCRIBERSERVICES. ©2016 ENTERTAINMENT WEEKLY INC. ALL RIGHTS RESERVED. REPRODUCTION IN WHOLE OR IN PART WITHOUT PERMISSION IS PROHIBITED. ENTERTAINMENT WEEKLY, EW, CRITICAL MASS, LISTEN TO THIS, THE MUST LIST, AND THE SHAW REPORT ARE REGISTERED TRADEMARKS OF ENTERTAINMENT WEEKLY INC. FANUARY IS A TRADEMARK OF ENTERTAINMENT WEEKLY INC. SUBSCRIBERS: IF THE POSTAL AUTHORITIES ALERT US THAT YOUR MAGAZINE IS UNDELIVERABLE, WE HAVE NO FURTHER OBLIGATION UNLESS WE RECEIVE A CORRECTED ADDRESS WITHIN TWO YEARS. YOUR BANK MAY PROVIDE UPDATES TO THE CARD INFORMATION WE HAVE ON FILE. YOU MAY OPT OUT OF THIS SERVICE AT ANY TIME. MAILING LIST: WE MAKE A PORTION OF OUR MAILING LIST AVAILABLE TO REPUTABLE FIRMS. IF YOU WOULD PREFER THAT WE NOT INCLUDE YOUR NAME, PLEASE CALL OR WRITE US. PRINTED IN THE USA. ♦♦♦♦♦♦♦

SLATES: AUDREY GATO/CFP


haveKINDLEwillTRAVEL
CUSCO, PERU
HIRAM BINGHAM, *INCA LAND*
@ AMAZONKINDLE
amazon

The Bullseye

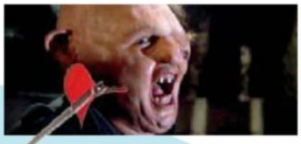
BY **MARC SNETIKER** @MarcSnetiker



There are worse Santas. Not by much, though.



Oxford Dictionaries chooses *post-truth* as 2016's Word of the Year. Not bad, but we'd go with a different expression...



No *Goonies* sequel likely, says Martha Plimpton. "AARGHAHRLHAARGH," agrees Sloth.



Duck Dynasty to end after 11 seasons, or 505 homophobic mallard calls.



Pokémon Sun and *Moon* are out now, to ensure you don't go outside to see either for at least a week.



Pay your respects (and 3-D upcharge) to Disney's new princess.



Welcome to *Mariah's World*, perhaps best described as whatever the opposite is of "Stars—they're just like us!"



We have a feeling you'll really like TBS' *Search Party*. Well, Maeby.



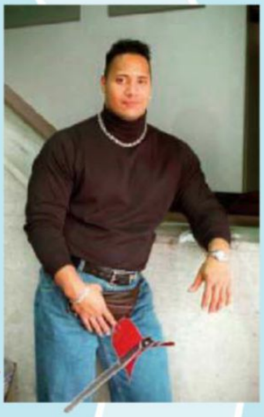
Steve Carell in talks to join *Minecraft* movie, much to the delight of 40-year-old virgins.







Between new Little Mix, Bruno Mars, and DNCE albums, burning off calories has never been more fun.



The Rock named *People*'s Sexiest Man Alive! Well, duh, we could have called that one.



Recover from Thanksgiving small-talkers by spending time with these fast ones.



A Series for which we must, unfortunately, cancel all plans with you this January.

Can we get a "Legoyaaaasss!" at this reunion?



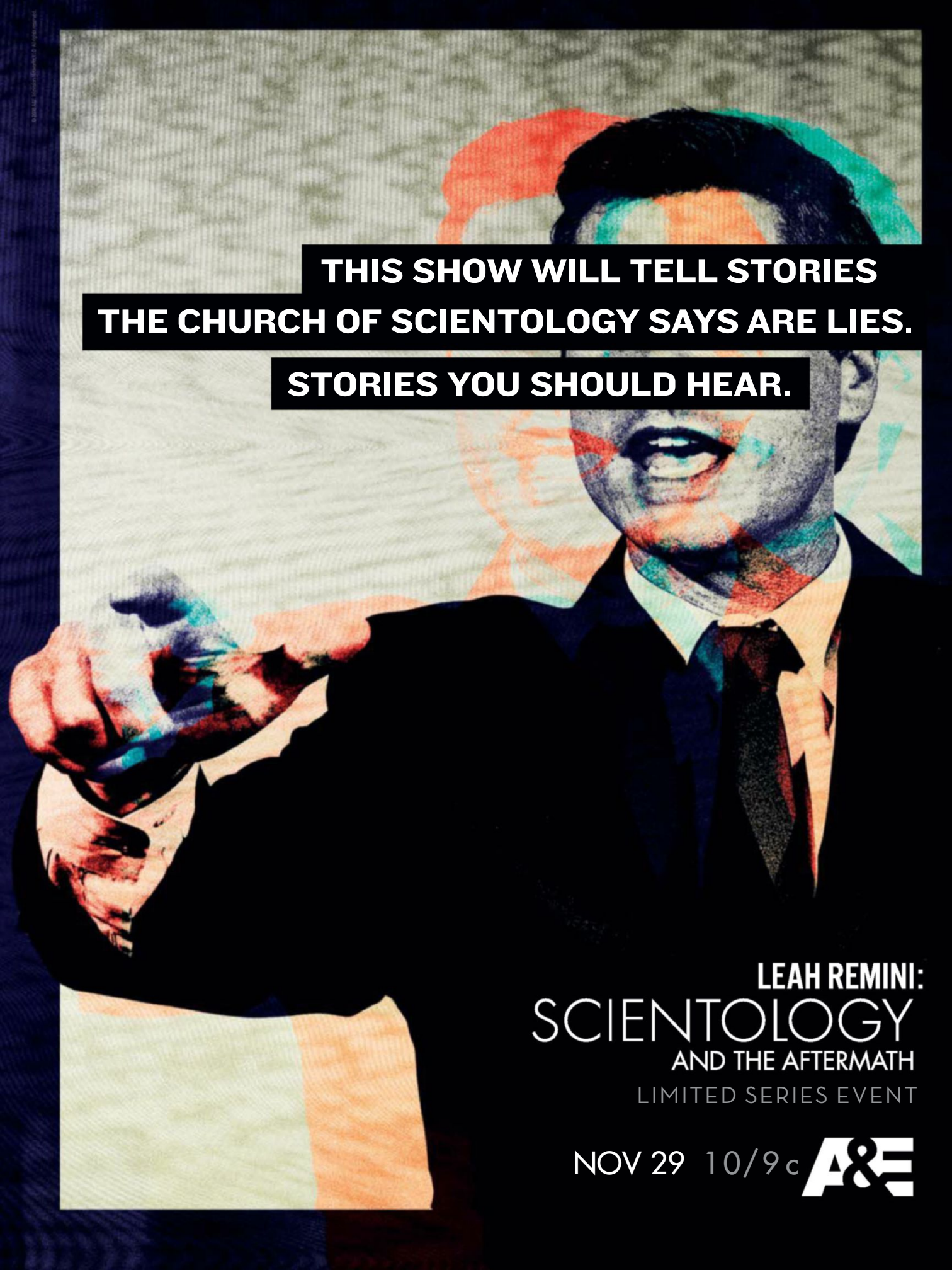
She bangs! Ricky Martin gets Vegas residency. She bangs again! William Hung to do three weeks in Reno.

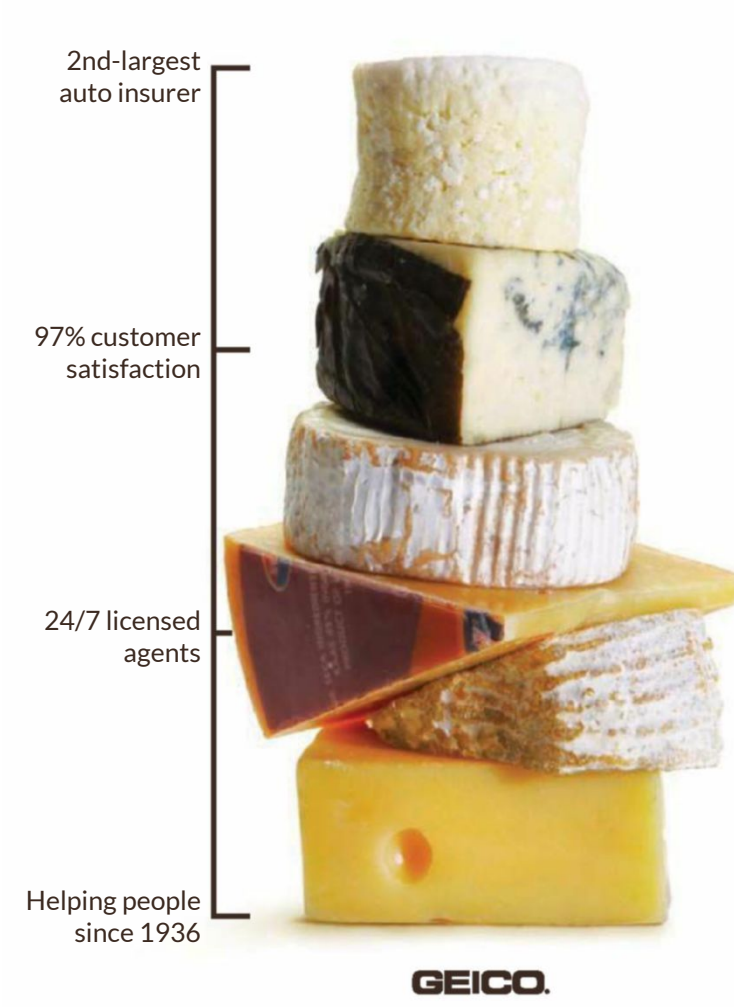


Even a 1940s hookup can't ease our pain from that 2016 breakup.



MOANA: DISNEY (2); DWAYNE JOHNSON: SUN MEDIA/SPLASH NEWS; ORLANDO BLOOM AND IAN MCKELLEN: DAVE BENETT/GETTY IMAGES; ALLIED: DANIEL SMITH/PARAMOUNT; ANGELINA JOLIE, STEFAN ROUSSEAU: WPA POOL/GETTY IMAGES; MARTIN: JIM MOSENFELDER/GETTY IMAGES; HUNG: KEVORK DJANSEZIAN/GETTY IMAGES; GILMORE GIRLS: A YEAR IN THE LIFE: ROBERT VOETS/NETFLIX; CARELL: DAVID LIVINGSTON/GETTY IMAGES; SEARCH PARTY: MACALL POLAY/TBS; POPPLIO: NINTENDO; PHIL ROBERTSON: JERRY MARKLAND/GETTY IMAGES FOR TEXAS MOTOR SPEEDWAY; BAD SANTA 2: JAN THIJS


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